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OLLIE LOWE.



What a mistake Sam Bernard made in not using a Weber and Fields make-up in *The Marquis of Michigan*! In my opinion Herman Engel would have been much funnier with the old familiar props that mark the German comedian. It is impossible to try and look like Robert Hilliard and talk about "explanations" at the same time. In other words, you can't be a stage beauty and talk pretzel language successfully in one evening.

Bernard is one of the cleverest of our German comedians, and while the words are full of imitations there are very few genuinely funny men in this line. He is one of the few. He had some splendid scenes and good lines in *The Marquis*, but he looked all through as though he had forgotten his whiskers and his long-tailed coat, or bob-tailed coat, or whatever it is they wear that makes them look so hay-seedy. I have always said that Weber and Fields' hats were poems in their way. I mean the silk hats that fell down around Weber's neck or the little derby that perched on Fields' forehead. I've seen these hats go through various vicissitudes in one evening from being sat upon by Peter Dally to being kicked into the audience by some chorus girl. But they always carry an atmosphere with them. Perhaps there is some high intellectual reason for discarding the whiskers and the hats and all that, but I'd like to have seen Mr. Bernard try them on the audience some evening and see the difference in the faces confronting him.

The trouble is with too many of our good-looking young men who become stars just as with the pretty women stars, they want to look like their lithographs. When an actor begins to show symptoms of starriness he pictures himself with a rose in his buttonhole, looking haughtily off into space.

Many a good actor has gone wrong in this way, and how many plays have been spoiled by women who insisted on being beautiful and graceful when the playwright intended them to be eccentric and awkward looking! How May Robson, and Josie Hall, and Ada Lewis have endeared themselves to their audiences by their willingness to hide their fatal beauty under ugly wigs and funny clothes and warty make-ups!

I once asked little Marie Studholme to make up as an Indian, and let me take a photograph of her just as a lark. My idea was to show just what one could do with a box of grease paint and a feather duster. But Marie knew too well that it was possible to transform a beauty—a raving, howling beauty like herself—into a savage. She wouldn't listen to it for a minute. She pretended she didn't understand what I meant. "I never play parts like that," she said; "just foolish, little Tomboy parts, don't you know, that don't call for any special make-up." Then she pulled one curl down over her ear and showed me some new ones that she had done at the Breeze studio. "These really look like me," she said, naively.

When you are on the stage and begin to get a reputation as a beauty you have to live up to it. It is something like an actor who prides himself on his great height. He was a couple of inches over six feet, and his press agent spread this fact industriously before he made his appearance. All the critics could say of that man when they saw him act was that he was tall—simply tall and nothing more.

Dan Collyer as Leaky Loomis, the sentimental burglar, was one of the funniest things I'd seen in a great while. The idea of a burglar breaking down and bursting into tears while he is robbing a house, just because he hears the strains of an old familiar song, is delicious.

"There's no use," he sobbed. "I can't attend to business. This breaks me all up." And he dropped the spoons and the silver he had secreted and buried his head in his hands and wept all over the place.

Cyrano de Bergerac is going through all sorts of agonizing pronunciations these days. I think it would be a perfect boon to American audiences if the stars who produce these plays with so much name to them would put a note in the programme to tell us all just the right way to speak of them.

As it is now, listening to discussions of the play which one hears on all sides, in horse-cars, hotels and theatres where you cannot help overhearing your neighbors, it is hard to make out if Bergerac was a Vermont Yankee, an Irishman or a Spaniard.

"The Theatre Hat versus the Clove" would make a good subject for a debate, old as it is.

It has come up again at the dawn of another season, and it was brought home to me the other evening when three men climbed over me after the curtain had risen on the last act in order to get to their seats.

Then I looked about the house and saw other men doing the same thing. And I noticed that nearly every woman in the house had removed her hat or else wore a small bonnet.

So I think it is about time to begin a crusade against the clove now. The theatre hat war has brought its good results. Give the girls a chance now, and let the managers put a few notices in the programme about the men who go out between the acts.

I think the stage is getting to be the best fashion book that any woman can copy if she wants to be correctly gowned. Lots of the dresses worn are imported, and the others, which are the handiwork, as a rule, are designed and made by the big department shops here in New York, who are making a specialty of stage gowns.

One of the head tailors in a swaggy Twenty-third Street shop told me the other day that the costumes made for the stage to-

day—the modern gowns—differed in no particular from those made for private wear. Material, finish, workmanship, price and all are the same, which in my opinion is the finest realism of all the realistic innovations the stage has seen for years.

THE MATINEE GIRL.

OLLIE LOWE.

Ollie Lowe, whose portrait appears upon the first page of this issue of *The Mirror*, was born in this country and educated in Canada. She is the only member of her family to enter the professional ranks, and her experience, until two years ago, was confined to amateur performances.

When Miss Lowe first appeared the papers spoke of her as "Carrie Lowe," which happened to be the name of her cousin, the young daughter of a Kansas City clergyman. The pastor from his pulpit the next Sunday denounced the false statement, adding that his daughter had not gone upon the stage, but he was sorry to say, his niece had. Ollie Lowe was then only a school girl. Her parents induced her to return to her studies, and it was not until several years later that she resumed her stage work.

Two years ago Joseph Murphy was in Chicago with his company. One of the ladies in the cast became suddenly ill, and Miss Lowe, hearing of this fact, called upon the actor at a hotel and applied for the vacant place. Mr. Murphy heard her read the part and was so pleased that he allowed her to appear at a Thanksgiving matinee without any rehearsal. Miss Lowe completed the week, and Mr. Murphy personally assisted her in the art of making-up, which she did not understand.

Later, Miss Lowe came to New York and went on the road with a company playing Mr. Barnes of New York. In this drama she did excellent work, but the constant traveling undermined her health, and late in the season she returned to this city to rest and study. Her next engagement was with Odell Williams in *The Alderman*. During a season with him she was extremely successful, and continued to advance with great rapidity in her work.

Miss Lowe is at present with Frank Tannehill, Jr., in *The Nancy Hanks*, touring the larger cities. Her admirable impersonation of Francis in this successful farce has surprised those who know that her experience has been so limited.

A. OAKLEY HALL'S BURIAL.

At half-past 11 o'clock on last Tuesday morning the Roman Catholic ritual for the dead was read over the remains of A. Oakley Hall at St. Leo's Church in East Twenty-eighth Street. The Rev. Father Ducey celebrated a low requiem mass and delivered the funeral sermon.

The church was crowded with the friends of the late journalist and lawyer, and every club to which he had belonged was largely represented. The Judges of the Supreme Court were present with the surviving members of Mr. Hall's old law firm—Almon Goodwin, J. R. O'Connell, A. H. Vanderpool, and Henry Thompson.

From the Lotos Club came General Daniel B. Sickles, General John A. Halderman, John Elderton, C. L. Pades, F. W. Britton, H. N. Alden, F. T. Murray, George A. Story, Joseph A. Picard, George F. Martens, Stephen Fiske, and Walter S. Logan.

From the Press Club: James Pooton, Charles H. Bladen, George F. Williams, Amos J. Cummings, John W. Keller, P. J. Hanway, A. B. de Frece, George H. McVey, Edward J. Flynn, W. N. Penney, and William H. Henry.

Among the other prominent people at the service were Recorder Goff, Professor Doremus, Judge Fitzgerald, T. J. Campbell, Colonel Duffy, and Lieutenant Cronin of the Sixty-ninth Regiment, Judge McMahon, Judge Newburger, M. T. Daly, Patrick J. Gleason, Mrs. Frank Leslie, ex-Sheriff O'Brien, and Peter B. Sweeney.

In accordance with the wish of Mr. Hall none but relatives were present at the interment at Trinity Cemetery.

The floral tributes, two wreaths, were sent by the Press Club and James O'Brien.

ANNUAL MEETING OF THE LAMBS.

The Lambs' Club, defying the superstition of age, held its regular yearly business meeting and election of officers on Thursday, Oct. 15. The various committees made their reports; that of E. Clifford Potter, the Treasurer, being listened to with especial interest. The statement of the pecuniary condition of the Club was very satisfactory, showing that the income for the year ending Oct. 1 amounted to \$65,710.95—the proceeds of the All Star Gamble, \$33,290.48, being included in this sum—while the total expenditures were \$24,713.65. The balance now in the treasurer's hands is \$55,043.06, and the value of the books, pictures and furniture owned by the Club is reckoned at \$20,000 more.

It was the wish of many of the members that John Drew should stand for the office of Shepherd, but in the end Thomas B. Clarke was chosen without opposition; Mr. Drew being one of his heartiest supporters. With the single exception of the late Hon. John R. Brady, who was the Shepherd from 1888 to 1890, Mr. Clarke is the only layman ever elected to office in the Club. The honor was bestowed upon him as an acknowledgment of the very important part taken by him in securing the new Club house.

The officers elected for the coming year are: Thomas B. Clarke, Shepherd; De Wolf Hopper, Boy; John Drew, Corresponding Secretary; Thomas Manning, Recording Secretary; E. Clifford Potter, Treasurer; Guy Phelps Dodge, Librarian; Clay M. Greene, Augustus Thomas, and Stuart Robson were chosen members of Council for three years.

PAID FOR STANDING ROOM.

One night during the engagement of Tennessee's Fardner at Havlin's Theatre, St. Louis, a well-dressed man, slightly the worse for drink, presented himself with a ticket for the lower floor. The box-office man signaled to the doorkeeper not to pass him, but Arthur C. Alston, noticing how harmless the man appeared to be, told the doorkeeper to let him in. Instead of giving him his seat, however, Mr. Alston had him placed in the back row. When the curtain went up, he watched the play intently, but in a few minutes he arose, only to sit down again when requested. This was repeated a half dozen times. In the second act the freak developed once more, and an usher said: "Won't you sit down, and stay down?" "I will," was the reply; "but I paid for standing room."

ON THE RIALTO.

SHE was just five years of age. Her parents did a song and dance act, and in her small way she helped them. He had seen quite fifteen years, and was doing songs, dances and drum-major business with two elder brothers. They played one week not long ago at the same house, and she fell in love. Now, little girls of five do not often fall in love, but when they do the emotion is strong. So obvious was her all-consuming worship that everyone on the stage noted and wondered—and laughed. It was funny to others, but to little Five-year-old it was a serious matter. Jack, owning her thoughts, her adoration, joined his older comrades in regarding it all as a joke. And there was in the bill a pretty blond girl, who sang like an angel. Jack watched her from the wings, and, following her to her dressing-room, told her how much he admired the songs. The blond girl thanked him and he went away, but little Five-year-old had seen him enter the dressing-room.

Then she saw him walking in the corridor, arm in arm with the blond girl, and, as she stood aside with the light of hate in her tiny eyes, the people nudged each other and smiled. The blond girl saw, too, and joined in the merriment. So it went for a day or two, then some one overheard little Five-year-old talking to herself, and muttering, "I'm going to kill her!"

That some one told Jack and told the blond girl. They agreed to disagree for the rest of the week, and, while laughing inwardly, they played excellently the parts of a couple irrevocably estranged. She of five years was quick to note the change, and her eyes glistered with a new light. On Saturday night, when in vaudeville the friends of the week must part, there came a gentle rap on the door of the blond girl's dressing-room. Then little Five-year-old entered cautiously.

"I want to thank you ever so much," she said.

"What for?" inquired the singer.

"For your kindness," said the little one, "for leaving Jack to me. I was going to kill you—or myself at first, but I'm glad I didn't now. Good-bye!" And she disappeared as the blond girl sank down on a trunk in a collapse of laughter.

The best of the story is that it's true.

JUDGE "BIF" HALL says: "I have from South Chicago a bunch of sopranos for the album—Lottie Kenobia, Elita Le Van, and Rosa De Laro. They were registered at the Hoo Hoo Hotel. And Eddie Garvie, who is doing Natural Gas with Eddie Girard this year, has discovered Chattie Velbada in Corning, N. Y. Chattie is a 'French eccentric' and gives performances daily, at 2 and 4, at 10—not even 20 and 30. I should think she would lose money. But here's one for 'Way Down East'—Miss Roxy Bakstraw. Great name for rural sobrette. Jack Hoefler discovered her in Potosi, O."

"One night last week one of my big police officers met a gay colored girl on the street at a very late hour and kindly advised her to go home. She resented the suggestion and 'talked back' loud enough to awaken the neighbors. That is why she was brought before me the next morning. When I asked why she had not been a good girl and taken the officer's advice, she replied: 'Well, yo' honnah, I see three times seven an' I guess I knows when to go home mahself.'"

THE yellow bowl that Walter Perkins uses in *My Friend from India* caused a laugh on the cars the other day. The property man carried it from town to town in a hat box, as it is fragile, and its like is not obtainable in every town. While making a jump, the same train bore a newly married couple and a few of their friends, and near them the property man slumbered with the hat box beside him. The bridegroom was talking a friend how his employer had just given him a new silk hat, and the bride cried:

"Oh, James, I have never seen you in a tall hat."

"Well," said James, "you shall, dear." Reaching over, he took what he thought to be his hat box, and untied the string. "You won't know me when I get this on," he continued, opening the box and bringing forth a common yellow bowl. His face was a study. "That's just like one of —'s jokes!" he mused, and then, angered by the derisive laughter on every side, he opened a window and threw out box and all, just as "Props" awoke. The happy bridegroom had to give up the price of two or three bowls before "Props" was satisfied.

ACTRESSES HONOR WARRIORS.

Out at Kalamazoo on Oct. 7 General Shafter and staff saw Belle Archer and her company in *A Contented Woman*. Upon Miss Archer's first entrance the leader handed to her a huge bunch of American Beauty roses, and she said, in sudden inspiration: "Ladies and gentlemen, there is one here to-night who is far more worthy than I to receive these flowers. You all know whom—General Shafter." Deafening applause and cheers from the crowded house followed as an usher carried the roses to the General.

The military men afterward presented Santiago relics to the actress, and when she was leaving the city an officer gave her at the station an immense rose bouquet with the compliments of General Shafter and staff.

Alice Nielsen followed suit the other night when General Lee and party saw *The Fortune Teller* at Wallack's. Miss Nielsen received a large bunch of chrysanthemums which she turned over to the General with a pretty little speech. It would seem to be inauspicious to send a bouquet to an actress when a great military man is in the theatre.

CLERGYMAN AS TICKET TAKER.

Jolly Della Pringle's brother is the Rev. J. E. Van Winkle, pastor of a Methodist Episcopal church in the East. Mr. Van Winkle became very ill recently, when overwork and study brought about brain fever and nervous prostration, and a physician advised a Western trip for complete change of scene. His sister invited him to join her company in their tour through the Black Hills, and he is still with the company, having been duly installed as ticket-taker. The pastor, Miss Pringle says, is of a liberal mind and seems to enjoy the new experience keenly. The company has completed six weeks of fair dates in Iowa and Nebraska, turning people away at every performance.

GOSSIP.

"Good parts make good actors" is a saying as old as the drama itself, but it is also true that good actors make good parts. Often a strong individuality will make a "hit" in a play, stand out as a cameo—clean cut and striking—among longer and more weighty parts. It is the happy combination of an author's skill in conceiving an original character and an actor's personality in its portrayal that makes a successful part. This is true of Dorothy Usser, who has created a unique character in George H. Broadhurst's successful farce, *Why Smith Left Home*. As Julia, the "touchingly clever" maid, who blackmails Smith for kissing her by mistake, Miss Usser has made a distinct hit. The demure manner and downcast eye of this scheming lady's maid, who in reality is a very knowing young person, are delightfully arch and naive. The critics have been lavish in their praise of this young woman's work. *Lyman B. Glover*, of the Chicago *Times-Herald*, pronouncing it "real art." The Philadelphia *Record* said: "Dorothy Usser, as the maid, kept the part artistically keyed to its proper tone of affected demureness of manner, and yet unaffected brashness of ideas." The St. Louis and Washington critics, too, have pronounced Miss Usser next to Mrs. Yeomans, the artistic hit of the play. This is very encouraging to one who has been but three years before the public, and her intense earnestness of purpose together with conscientious work must result in a successful career.

Mr. and Mrs. H. Stanley Lewis (Carrie Reynolds-Lewis) were Minors callers last week. Mr. Lewis, after six years with Davis and Knapp's firm, has resigned to officiate as advertising manager of Hobson and Company's Mastodon Uncle Tom's Cabin, under management of Welsh Brothers. Mr. Lewis is also designing a spectacular first part for Welsh Brothers' Old Southern Life.

Hattie Bernard, of A Female Drummer, was obliged to rest for a few days, at Toronto, because of throat trouble.

At West Baden, Ind., on Oct. 7, the negro minstrels of the Spring House gave an artistic performance, in which John L. Summers, instructor of the West Baden Springs Gymnasium, assisted by giving a bag-punching exhibition. William A. Brady, who was present, pronounced Mr. Summers' exhibition the finest he had ever seen, and made a contract for Mr. Summers' early appearance in New York.

Marie Tobey and Dulcie Walker left Mathews and Bulger, at Butte, Mont., and have returned to New York.

Lincoln and Gillett are with The Real Widow Brown (No. 1), playing successfully Teddy and Jane.

Campbell and Caulfield in Hogan's Alley (Western) met at Victor, Col., a prospector who invited them to christen his rich gold mine. They called it "The Crescent." They report excellent business, and no end of sight-seeing on the way to the coast.

Edmund Elton is making a success as I. Collier Downe with *Hot's A Stranger* in New York. It is his first engagement since his recovery from typhoid fever.

The entire senior class of the American Academy of the Dramatic Arts is in Cyrano de Bergerac at the Garden Theatre, every one being cast in a small part in this play.

Manager O. W. Hall, of the Hall and Winters company, on learning that Company H, 157th Indiana Volunteers, had been called to Indianapolis to be mustered out, promptly invited the entire company, of one hundred men, to attend the performance of *Under the Sea*, Oct. 9, and gave them the best seats in the house.

The Leonzo Brothers have purchased the bull dog, "Handsome Dan," said to have been in the thick of the San Juan fight with the Seventy-first Regiment and the Rough Riders. He made his professional debut Oct. 10 at Lynchburg, Va. This is the first trip South for the company, and business is reported excellent.

George Bryton is making a strong hit in the part of Holy in *Yon Yonson*. Her male impersonations are popular features.

Myra Collins, who has been ill for several weeks, is resting at her home, Kansas City, Mo. Miss Collins will not resume her work until after Christmas.

The Witt Publishing Company, of St. Louis, have issued, in paper covers, Dr. Thomas F. Rumbold's book, "The Hygiene of the Voice," in which is much about the mechanics of the vocal organs, and a great deal of good advice concerning the care of the voice.

Helen Lee, who played Gertie last season in *My Friend from India* with Walter Perkins, rejoined Mr. Perkins' company at Trenton, N. J., and scored a decided success.

While playing in Philadelphia with The Belle of New York, Quennie Vassar played the part of Fifi at two hours' notice, and scored a pronounced success.

IN OTHER CITIES.

DENVER.

Owing to the fact that our annual Festival of Mountains and Lakes was held here 5-7, business at all the theatres has been enormous for weeks beginning 4, and at the latter end of the Broadway the R. O. sign has been out nightly, while the Lyceum and the Orpheum have also done excellent business.

At the Broadway Henry Miller delighted large and enthusiastic audiences with an entirely adequate and successful well-played production of *Hamlet*. Mr. Miller's Eric Temple was a very satisfactory performance—dramatic, polished, easy, graceful and dramatic. C. Loe Allen's Peter Forester was a delicious characterisation, especially those and touching to a degree. Augustus Cook played Lord Neville with fine distinction, and Arthur Elliott as Sir Godfrey Temple was thoroughly excellent and gave a most balanced and effective. Miss Bert Dill Lady Neville cleverly and with considerable appreciation, and Margaret Dale proved charming as the Miss Neville. *Hamlet* was the bill through out the week, except 1, when A. Harrison of *Confessions* was presented.

A. Miller's *White Flag* caused an immense amount of excitement at the Lyceum. This farce seems never to grow old, and on this trip it is brightened by plenty of comic touches and interpolated musical numbers from current successes, and these, combined with Mr. Hoyt's wit and humor and genuine comedy construction, result in making A. Miller's *White Flag* a bright, dashing, up-to-date musical comedy. The co. engaged in the present production is, upon the whole, a competent one. Mary Martin is the bright particular star. This clever little woman is a host in herself, a subterfuge in the best sense of the term, who is as entertaining as she is popular. John W. Dunne looked like Napoleon and satirized a militia colonel to perfection. John S. Martin, as of yore, continues to be one of the best features of the whole show, his Phil Groves being a distinct comedy creation and up-to-date. Otto G. Brown as the private did some excellent acrobatic dancing, and the Grayson Sisters in a unique dancing specialty captured the audience. Maud Ashton and Grace Cook filled red and white tights respectively, to their own satisfaction and that of the audience. *Sowing the Wind* next.

St. Perkins co. at the Lyceum and Mahara's Minstrels at the Orpheum, and the farewell week at Chute Park, were among other amusements attractions offered carnival visitors.

The fourth annual Festival of Mountains and Lakes was, as usual the biggest amusement event of the year here and this year was bigger and better than ever. The parades were magnificent spectacles. The pageant of Progress 4, the peace jubilee parade afternoon of 5, the parade of the slaves of the Silver Serpent evening of 5, and the masque parade 6 were projected upon a grand scale and carried out superbly. The entire affair reflects an immense amount of credit upon the enterprising and up-to-date Westerners who have made of it such an unequalled success. Its merits could be as well understood in the East as they are here the Festival of Mountains and Lakes would excite national interest. Unquestionably it deserves all the praise that is accorded it.

LOUISVILLE.

The regular season at Macaulay's opened 10 with the Boston Lyric Opera co. in *Said Pasha*. The co. made a good impression, particularly Adelaide Norwood, George Olmi, and Henry Hall, while Messrs. Lett and Henderson did capable comedy work. Business Manager William Colgan, Treasurer Flish, and Musical Director Schwartz were seen in their accustomed places at Macaulay's, while Brock McKinnay was congratulated upon his making his entrance into the forty-third consecutive year as door-keeper at Louisville playhouses. A nightly change of bill was given by the opera co. Willie Collier will be seen in *The Man from Mexico* 17-19, and will be followed by *The Cuckoo*.

Murray and Mack in Finnigan's 400 proved a drawing attraction at the Avenue Theatre 9-15. The comedians are supported by a capable co., and the play is a good one of its kind. A Grip of Steel 16-22.

The Ensign was put on by the Meffert co. at the Temple 9-15 in an unusually complete manner, the stage settings being particularly realistic. All the members of the co. were suitably cast, and an excellent performance given. C. F. Gibney's make-up as President Lincoln excited especial comment; the resemblance was striking.

Major Burke, of circus fame, spent a few days in the city during the week.

Colonel W. H. Meffert, of the Meffert Stock co., is with the Knights Templar at the triennial convocation, at Pittsburgh. He is drill master of the crack Louisville corps, which will contest for a prize during the convocation, and is one of the committee of Louisville citizens who will endeavor to have the best convocation held here.

The Louisville Musical Club will give its first concert of the season 15 at Library Hall.

Dollie Theobald, the Louisville girl who has been appearing successfully in vaudeville, will spend a brief vacation in this city visiting her family.

Helen Desmond, of the Meffert co., was for a time very ill last week and was compelled to relinquish her part in *Nordack*, Ann McGregor acceptably filling her place. Miss Desmond is now convalescent, and it is hoped will soon be able to resume her place at the Temple.

A genuine grief is felt here at the news which comes from New York of the death of Mrs. Rachel Macaulay, who has for years occupied a warm place in the affections of all persons who have any knowledge of theatricals in this city. With her at the time of her death was Mrs. William A. Warner, wife of the business manager of Macaulay's Theatre here when it was under the control of the late Barney Macaulay. It is a notable fact that Mary Anderson was aided in her debut performance and during her early career by advice from the dead actress, and materially assisted through the loan of articles of wardrobe at the time such favors were sorely needed.

CHARLES D. CLARK.

INDIANAPOLIS.

The notable event of the season was the first appearance of the Grand Stock co. in *The Charity Ball* 10. Decorators and marble workers have had full sway at the Grand during several months past. The decorations are by Healy and Millet, of Chicago. Over the entrance from the street hangs a canopy of copper and glass extending the width of the sidewalk. At the sides of the street entrance are heavy shafts of carved limestone. The outer entrance walls are wainscoted in Italian marble to a height of six feet. Standing on marble pillars on either side are beautiful bronze candelabra with clusters of incandescents in great oval globes. Passing through two immense plate glass doors, the audience reaches the lobby, radiant with electric lights. There are in it nine pillars of Italian marble, while the floor is of marble, and the walls to a height of six feet are wainscoted in the same material. Above the wainscoting the walls are decorated in a delicate bird's-eye blue, which is inlaid in marble and bronze. The Italian Renaissance is the style used in the lobby decoration for the most part. At either end of the lobby, over the doorway, are beautifully carved heads representing Music and Drama.

Just within the inner doors is a dome decorated in delicate shades of blue and ivory, the relief work standing out prominently, picked out with gold. The lights in this dome are hidden, and as they shed their radiance over it the effect is most beautiful. The stairway to the balcony is of solid marble. Inside the theatre the changes are almost as marked. The decorations have been retouched, the centre aisle taken out, the side aisles widened, and the house entirely refurnished with new open chairs of ample proportions matching the decorations. There is new furniture in the house. Everything on the stage is new. Not a stick of old scenery remains in the house, and the new scenery, painted under the direction of Norman and Landis, who also furnished the new drop curtain, is beautiful.

The co. promises to be an exceptionally strong one. Although its members had to battle against the nervousness of a first night, as well as a very cold audience, they made an excellent impression, and before the curtain dropped upon the first act it could be seen that the opening was an assured success. Benjamin Horning in the leading character of John Van Buren acted with a force that gave evidence of thorough study and capability, and he has thoroughly installed himself in the good graces of the Indianapolis first-nighters. As Dick Van Buren Hardee Kirkland showed a thorough fitness for his line of work. Harry Gwynne acted for his line of work. The humorous tendencies of the audience. Frederick Conner acted the light comedy part to perfection. Ernest Lamson and David Miller are very clever in character work, and both exhibit marked ability. Lavinia Shannon as Ann Conner acted with an earnestness and faith that was admirable. Marion Berg was well cast in an important part. Lillian Daily was well received as Mrs. In Pease. Marie Booth effectively enacted the part of the blind mother, and Katherine Field made an excellent housewife. Although an exceedingly heavy rain fell early in the evening, a representative Indianapolis audience braved the storm and were well repaid for their trouble. All the comforts of home 17-22. Jim the Peasant week of 20.

The Highwayman had its first presentation here 10, 11 to good business. *Camille D'Arville* is featured. The greater part of the audience is accorded Jerome Sykes. As Foxey Quiller his quaint humor is shown at its best. The rest of the co. are, as a rule, above the average, and the show is good. Tim Murphy 12, 13. Devil's Island 14, 15. The Ragged Dicks 17, 18.

Tony Farrell in *The Heartstone* was a good drawing card at the Palace 6-8. Weber and Fiedler's *Poussin Cafe* is attracting an unusually large crowd week of 10, 8, R. O. being the rule. *Darkest Russia* 17-19. Remember the Maine 20-22. The Heart of Chicago 24-26. A Contented Woman 27-29.

Charles Murray, of Murray and Mack, was a recent visitor to the city.

D. H. Hunt of Cincinnati, and Mr. Landis, of Norman and Landis, of Chicago, witnessed the opening at the Grand 10.

Patrons of the Grand will miss the kindly features of Door-keeper Eddy, who has been in that position so long that he seemed almost a permanent fixture.

Biograph views are being shown between the acts at the Grand.

ALLEN E. WOODALL.

KANSAS CITY.

Henry Miller will appear at the Costes Opera House 15-15 in repertoire, consisting of *Heartsease*, *The Master*, and *A Marriage of Convenience*.

Kelly and Mason in *Who is Who* appeared at the Grand Opera House 9-15. The skit was filled with specialities, and the co. included Bert St. John, Charles A. Mason, Charles A. Power, Alice Willard, the Whiting Sisters, and others. *Primrose and Doctordad's Minstrels* 16-22.

Richards and Pringle's Minstrels come to the Grand 16-22.

The first use of Convention Hall, our great new public building, was for a Republican meeting 8, at which time an audience of 5000 people assembled, although the hall was not nearly completed. The acoustic properties were found to be perfect, and Webster Davis, Assistant Secretary of the Interior, who was one of the speakers, declared that he spoke with less effort and was better heard than in any big hall he had ever spoken in. The hall will be a grand thing for Kansas, and will be completed in about two months. It will hold 15,000 people.

Last week's great carnival parades were highly artistic and successful, yet the crowds were not as great as in former years, and it is conceded that interest in these attractions is waning. A new proposition has been sprung for a change for next year's carnival, and it has been proposed that all of the theatres, the exposition grounds, the base ball park, the convention building, and all amusement resorts be leased for carnival week to the committee in charge, and that the finest attractions of the country can produce in the way of musical, operatic, dramatic, spectacular, athletic and other attractions be engaged for these places, and that all visitors to the city be furnished with free tickets with their railroad tickets, so that they may gain admission to all of them during the week.

In this way not interfering with the merchants' trading, as in the case of the present day parades. The idea has met with considerable favor and is being vigorously discussed. This will give an opportunity for a great deal of talent at an early time in the season, when most of the musicians and actors would not be otherwise engaged, and would prove a fine thing for them.

Zoe Halbert, who started out with Tennessee's *Paradise*, has returned home quite ill.

The season of the Symphony Orchestra will consist of six concerts to be given at the Grand Opera House, the first on Nov. 18. Fifty-four of the best musicians in the city constitute the orchestra and Professor John Behr is the conductor.

FRANK R. WILCOX.

BUFFALO.

Sol Smith Russell appeared at the Star 6-8 in his latest comedy, *Uncle Dick*. The local critics maintained that the play was exaggerated, inconsistent, and at certain stages tiresome. Such criticism of the play was pretty general, although the star received the highest praise. Mr. Russell's personal popularity here was demonstrated by crowded houses. Particularly the scene of the supporting co. Fanny Addison Pitt, Florence Rockwell and Lionel Barrymore received favorable comment.

Shenandoah began a week's engagement at the Star 10. Matt Halsey preceded the co. to Buffalo by several days and drilled the local soldiery in the retreat scene business, so that by the opening performance everything was in smooth running order. The production is a splendid one—much better than the original, many of us think. Maurice Barrymore and Mary Hampton were excellent in their parts, and our fellow townsmen, Louis Hendricks, received many favorable notices. Splendid business was done, the house being sold out at each performance. Julia Arthur 17-22.

The Russell Brothers exploited their latest effort at the Lyceum 10-15 to big business. In *Maids to Order* the famous servant girls are given a splendid opportunity to demonstrate their various talents. Both stars created no end of laughter, and in their specialty were encouraged again and again. The farce is a hodge-podge of singing, dancing and other specialties, with but little plot. The supporting co. is excellent. Haines and Pettigill made a hit with their specialty, while Gertrude Mansfield, Miri Ackerman and others pleased with popular songs. *Devil's Island* 17-22.

Sol Davis, who has been in town some time in the interests of the Corbett-McCoy contest, states that he is negotiating for the purchase of the partially completed Metropolitan Theatre. This is the house promoted by W. S. Cleveland some time ago and which came to a sudden end by reason of a mortgage foreclosure. The price offered by Mr. Davis is said to be \$50,000. Mr. Davis is authority for the statement that he will soon take on the road a co. presenting A Southern Romance.

Manager Crossley, of the Maids to Order co., left for New York 11. He will rejoin the co. in a few days.

The Mills Opera co. has been booked for an engagement at Music Hall later in the season. James Whitcomb Riley will lecture at Concert Hall 21.

What promises to be the theatrical event of the season in Buffalo is the engagement of Mrs. Pike at the Lyceum the week of 24. The de-

mand for seats at this writing is something extraordinary.

A performance for the benefit of J. Marcus Doyle will be given in the near future. A number of prominent vaudeville performers have volunteered.

REINHOLD WOLF.

MILWAUKEE.

The Salisbury Stock co. gave a very praiseworthy performance of *Men and Women* in the capacity of the Davidson 9. Lisle Leigh made her first appearance with the co. in the role of Agnes Rodman, which she portrayed in a dignified and earnest manner. Frederick Paulding appeared as Israel Cohen, and his conception of the noble-minded Hebrew banker was most artistic. Benjamin Howard gave one of his thoughtful, restrained, but most convincing performances as William Prescott. His strong sense in the third act was loudly and deservedly applauded. Francis Byrne enacted the part of Edward Bushy with intelligence and power. George C. Robinson was a strong and emphatic Governor Rodman. John W. Burton a vigorous Colonel Kip. John Daly Murphy a capital Sam Delaney, and Charles Ray as Arnold Kirke secured a good hit in a cleverly conceived piece of character work. Mary Louise Allen played Mrs. Delaney with her accustomed ability and cleverness. Whetstone Palmer was added to the list for her delightful work and very pretty gown. Menner Robson was as charming as ever as Margery, and the remaining roles were in capable hands. The beautiful settings and faultless stage management showed the skillful hand and excellent judgment of Lewis Mitchell. *Alabama* 17-22.

At the Bijou What Happened to Jones drew an overflowing house 9, and created great amusement. George Boniface, Jr., appeared in his old part of Jones. Gerald Griffin played the Professor splendidly. Anna Belmont is still the same charming Clay, and Kathryn Osterman was the romantic Marjorie. The Alvin of Mrs. E. A. Brown has lost none of its former cleverness, and the other roles were all handled exceedingly well. The *Comedians* 16-22.

The Palace Theatre Stock co. made another big hit 9 in *Village and City*. The house was filled with a delighted audience. Under Treatment, the new comedy by Max Dreyer will be given 12.

Rolette Arthur Bertholet, a clever young Milwaukeean, made his professional debut with the Salisbury Stock co. as Roberts in *Men and Women* 9.

Hanson's *Superba* is billed at the Alhambra for week 16-22.

Charles P. Salisbury was in town 10.

C. L. N. NORMAN.

ST. PAUL.

The Wilbur Opera co. drew fair business at the Metropolitan Opera House 2-8, presenting in a creditable manner six operas in nine performances. The most meritorious performance given was *The Bohemian Girl*. The parts were cast fittingly and the several solos and duets were rendered with artistic effect. The chorus has been strengthened, and they do most praiseworthy work. Marion Manola was charming in the title-role. She sang and acted the part of Arline with much spirit. Gus Vaughn appeared to good advantage in the role of Count Arnheim. J. R. Conley as Thaddeus gave a pleasing rendition of the part both in voice and action. Lillie Taylor carried the part of the Gipsy Queen with dramatic effect. Charles Huntington, Emmett Drew, and Al. Lamar deserve mention. Little Annie Laughlin, bright and charming, delighted the audiences and made a great hit.

Kellar, the magician, is drawing large and appreciative audiences at the Metropolitan 10-12. Mr. Kellar gives a very enjoyable entertainment. He is a clever and humorous monologist; his display of digital dexterity, tricks and illusions are exceedingly marvellous and bewildering. Mrs. Kellar is a very clever assistant and takes a prominent part in the entertainment. The self-decapitation act, the transformation of a beautiful rose bush, which Mrs. Kellar rises out of as the Queen of Roses, is most mystifying and wonderful. Dorothy Morton Opera co. 13-19.

The Festival of Vaudeville presented at the New Grand Opera House 9-15 packed the house to S. R. O. opening nights. The artists gave an exceedingly good performance to delighted audiences. The headliners were Arthur Dunn and Jane Whitbeck in *The Actress* and the Bell Boy. They received rounds of applause. Smith and Fuller gave a very clever musical act. The Wilson family, colored, did a good act. Johnnie Carroll and Adie Crawford gave an excellent sketch. Lorena and Allen were very clever in their dancing specialty. The Minstrels, equilibrista, met with favor. Harry Allister, imitator, and the Navarro Trio, acrobats, looked well. The Farnsworth living pictures were pleasing features. What Happened to Jones 16-22.

Mlle. Lisette, the celebrated French cyclist, is drawing large crowds at the Auditorium 10-15 to witness the six-day bicycle race.

GEORGE H. COLGRAVE.

NEW ORLEANS.

At the Grand Opera House the Greenwall Stock co. opened the second week of its engagement here by presenting *The Jilt* 9-14. Never before had Boucicault's comedy-drama been seen here, and its production came in the nature of a rare treat to the patrons of this theatre. Although the business done has not been as large as the merits of the co. would justify, still the management is satisfied, and when cooler weather sets in business will be successful. Much credit is due George Holland, the successful manager, for the artistic and successful manner in which *Pique* and *The Jilt* have been presented. This co. will present *Led Astray* 16. The *Great Unknown* 23.

The attendance at the St. Charles Theatre continues of the largest and the management is elated at the big business done. For the week 9-16 the stock co. presented Young Mrs. Winthrop in an acceptable manner, and it must be said in justice to the people in the co. that there is a noticeable improvement weekly in their work, owing no doubt to the fact that they are now in touch with this public. Papluta is the principal vaudeville attraction, and her dances with the mirror appliances are of the most gorgeous and have caught on. Provo, a clever juggler; Harry Atkinson, the human orchestra; Baby Lewis, in songs, and new views by the biograph are additional inducements offered by the management. Ferncliffe 16.

Nat C. Goodwin and Maxine Elliott are advertised to appear here 16 in *Nathan Hale*.

At Gay Coney Island appeared 9-16 and drew well for the first half of the week: Al. G. Field's Minstrels 18.

J. MARSHALL QUINTERO.

PROVIDENCE.

Allen's Star Theatre is gaining in popularity each week and business is large. Week 10-15 the Bennett and Moulton co. appeared in *Darkest Russia*. A daughter of the South, My Partner, My Mother-in-Law, and For Cuba's Cause. The plays were creditably presented by a co. including J. Frank Burke, Joseph Harris, J. K. Applebee, Jr., James F. Kelly, Arthur E. Evans, Daniel Simons, Frank Kennedy, Minnie De Haven, Beth Somerville, Dorothy Kent, Lora Rogers, and May Carter. Henry T. Chanfrau in *Elit* the Arkansas Traveler and The Octocoroon 17-22.

At the Providence Opera House 10-12 James O'Neill appeared in *When Greek Meets Greek* and Monte Cristo. The Bostonians in Robin Hood and The Seread 13-15. James K. Hackett 17-19. Chaucery Olcott 20-22.

Duke Cameron is back in town, after a few weeks with the Gay Girls of Greater New York. Work is progressing rapidly at Kelt's Opera House, and when the theatre is opened 24 our people will have much to talk about. We are promised the distinction of having a theatre open only to one in the country—Kelt's Boston house. Performances will be given from 12.30 to 10.30 daily, and two separate orchestras will

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be employed. A private view of the theatre will be given 22.

HOWARD C. RIPLEY.

COLUMBUS.

Devil's Island opened to good business at the Southern 12. The scenic effects were marvellous. The play was very interesting to those who have read of the Cayenne case. The co. is first-class. Splendid work was done by Emily Hlg. William Harcourt, Ralph Delmore, and Emily La Croix. Tim Murphy 17, 18. Andrew Mack 19, 20. A Bachelor's Honeymoon 21, 22.

A Grip of Steel was well received at the High Street 4-8. Henry Bedford scored a personal success, and the other members of the cast acquitted themselves well. Business excellent. Hogan's Alley 10-12 broke all records. S. R. O. being the rule 7-10. There were many new features in the farce and it was received with great applause. Hits were made by Gilmora and Leonard, Eddie O'Dell, Mable King, and Snyder and Buckley. A Contented Woman 13-15. A Spring Chicken 17-19.

The stock co. at the Grand was seen to good advantage in *Frou Frou* 10-15. Rose Stahl in the leading role gave a most praiseworthy performance. Eugene Ormonds, Kate Blanche, Louise Mackintosh, and Annie Blanche also did notable work. The stage settings were exquisite, and Osborne Searle deserves the credit for them. The Lady of Lyons 17-22.

H. L. NICODORUS.

MINNEAPOLIS.

The Dorothy Morton Opera co. opened the second week of its engagement at the Metropolitan Theatre 9 in *Fra Diavolo*. While the audience was not large, owing to the inclemency of the weather, it was thoroughly appreciative. The co. appeared to marked advantage. Dorothy Morton made a brilliant Zerlina. Edward Webb sang the part of Lorenzo very satisfactorily. Hubert White made an emphatic hit in the title-role. Ben Dodge and George Callahan were happily cast as Beppo and Giacomo respectively. The others were equal to the demands made upon them. Chorus strong. Kellar 13-15.

At the Bijou Opera House Casey's Wife opened a week's engagement 9 to good business. The play is faulty in construction, and in the hands of a less capable co. would be short lived. Mark Murphy appeared as Casey and made a decidedly favorable impression. Gus York was very good as Levinaki. Nick Adams was a pleasing Cohenstien. J. P. Sullivan made a pleasing Alderman Shea. Jennie Reiffarth contributed one of the best bits of Jewish character work ever seen here, and Allie Gilbert made an attractive Rachael Levinaki. What Happened to Jones 16.

Manager L. N. Scott, of the Metropolitan Opera House, left 10 for Omaha, Neb., to visit the exposition.

F. C. CAMPBELL.

JERSEY CITY.

In Old Kentucky played its annual engagement at the Academy of Music 10-15 to good business. There is nothing new to say of the play excepting that it has a new scenic outfit. The co. is about the same as last season, with Lulu Taber in the leads. The pickaninny band (the members are nearly all young men) remains one of the features. They are constantly rehearsing, and as a consequence play up-to-date music, which is one of the secrets of their popularity.

ZIMMERMAN.—Manager: Heron of W. 8. planned a fair house. A Texas Steer 11; big business and satisfaction. A Pair of Jacks 11.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Anderson Theatre co. opened for a week 10 to a packed house in A. Terrible Secret. Life Fairchild made a hit. Tom Kitchen, trick cyclist, joined the co. 11.

DANVILLE.—GRAND OPERA HOUSE (A. W. Healy, manager): Billy Link's Vanderlille co. 3; excellent entertainment; fair house. O'Hooligan's Wedding 8 to crowded house.

MILWAUKEE.—LUCIE'S OPERA HOUSE (J. J. Friedman, manager): Tennessee's Partner Sept. 27; fair house; clever performance. Hoyt Comedy co. booked for 10-11, canceled.

TAYLORVILLE.—VANDERBILT OPERA HOUSE (W. H. Kamp, manager): Nashville students 11; fair house; entertainment good. Sherman Comedy co. 24-25.

JOLIET.—THEATRE (William H. Hubler, manager): Daughters of the Poor 7; fair business. A Texas Steer 8; large and appreciative audience. Ward and Vols in the Governors 11; S. R. O.

CLINTON.—BENEDICT OPERA HOUSE (G. B. Arthur, manager): Billy Link's Vanderlille co. 7; top heavy house; good specialties.

NETHERLAND.—MC CARTHY MUSIC HALL (F. A. Tronahala, manager): tide Tracked 20.

ELGIN.—GRAND OPERA HOUSE (F. W. Jones, manager): Heron of W. 11.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Texas Steer 11; S. R. O.; on first class.

INDIANA.

RIANSON.—GRAND OPERA HOUSE (E. L. Kinneman, manager): Tim Murphy in The Carpet Bagger created a large and responsive gathering 6. In the carpet bag Governor of Mississippi Mr. Murphy has a character that is admirably suited to his part. The other parts being sustained in a strong merit, the other parts being sustained in a highly creditable and pleasing way. Uncle Josh Sprucey packed the house to the doors 10, 11. The specialties were fair, and the market manipulating of Major O'Laughlin was truly wonderful. Bine of Jacks 11. Rantow's Pathfinders 11-12. Darkest Russia 11. A Contented Woman 11. 11-12. The Road and Frank 3. Fidelity spent several days with Tim Murphy, leaving him at Fort Wayne 3. The scenery and effects of the Carrie Lawson Opera co. were said to be of a high order. Harry P. Kelly, an old time actor and singer, was here 11 in the interests of his co. Heron of W. 11. William Kaufman and M. W. Wabey, two comedians, playing vanderlille, were arrested at Muncie for assaulting the head waiter at the National Hotel, and are now breaking stone on the Muncie stone pile.

NEW ALBANY.—WILLARD THEATRE (Charles Willard, manager): Company C, 10th Indiana Volunteers, gave an entertainment entitled One Day and Night in camp 11; large house. Rantow's Pathfinders 11. Harry's Girls 11. Boy's Comedy 11. W. F. Cody (Buffalo Bill) while he was in this city 10. John Elgin gave a lecture in honor of Treasurer Charles Hutchinson of the Wild West Show.

ELWOOD.—GRAND OPERA HOUSE (Joe A. Kramer, manager): Tim Murphy, supported by an excellent co. presented The Carpet Bagger to a large and pleased audience. The Pay Train 10 gave satisfaction to a fair house. Uncle Josh Sprucey drew a large audience 11. 11-12. Frank De la Cruz covered his connection with The Pay Train, will put out a sensational comedy drama entitled Ditched next season.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Rantow's Pathfinders 3-8 presented The Lightning Express, The Devil's Gold Mine, Below Zero, The Middleman, Old Glory, Cuba and Uncle Sam, and St. Valentine's Day to good business. Bine Jacks 11. The Girl I Left Behind Me 11. The Dawn of Freedom 11. Rantow's Pathfinders 11. Dan Sully 21. Bedpost Concert co. 31.

NEW CASTLE.—ALCANTARA THEATRE (Ben Brown, manager): Uncle Josh Sprucey; crowded house; audience pleased. The Heartstone 10. Darkest Russia 11. 11-12. Owing to inclement weather the electric lights The Heartstone did not show 10 and will play a return date later.

SOUTH BEND.—AUDITORIUM (Harry G. Sommer, manager): Daughters of the Poor 8 to light house; fair performance. R. G. Ingvallo 11. 11-12. Thomas H. Davis, of the theatrical firm of Davis and Keogh, owners of Daughters of the Poor, is a native of South Bend, a son of the late Judge James Davis.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Tim Murphy in The Carpet Bagger 10 to large business. Ople Read, one of the authors, was present and was called before the curtain. The Heartstone 11. The Heart of the Klondike 14. The Girl I Left Behind Me 15.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barchyd, manager): A Texas Steer, with Katie Putnam and a good support, gave general satisfaction to a good house 7. Davis and Bushy's U. T. C. 8 to good house. O'Hooligan's Wedding 10, 11 to fair business.

ALEXANDRIA.—GRAND OPERA HOUSE (Otto and Manlove, managers): The Pulse of New York 8; fair house and performance. The Pay Train 8; good house; satisfactory performance. The Doctor of Alcantara (local) 11. Bine Jacks 14. The Maxwell 17-18.

EVANSVILLE.—GRAND (King Cobba, manager): Andrew Mack 12. Boston Lyric Opera co. 17-22. People's (T. J. Graves, manager): The White Slave to good house 11; performance very good. Santaneli, the hypnotist, 10-15 to crowded house 10, 11.

KOKOMO.—GRAND OPERA HOUSE (F. E. Henderson, manager): The Pulse of New York 8; fair house; audience pleased. The Pay Train 11; good house and performance. Uncle Josh Sprucey 13. Darkest Russia 21. The Maxwell 21-22.

KNIGHTSTOWN.—ALCANTARA OPERA HOUSE (Ben F. Brown, manager): Tony Farrell in The Heartstone to good audience 11; performance excellent. Darkest Russia 13. Gaiety Girls 21 canceled.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, manager): House opened 3 for week with Hall-Winters co. to big house. Little Trizie 11; fair house; good satisfaction.

BRAZIL.—MCGREGOR OPERA HOUSE (operated by the Monk Introduction Co.): Ten Nights in a Bar Room 10; fair business. Warsaw 14. Davis' Minstrels 17. My Friend from India 18.

FRANKFORT.—COLUMBIA THEATRE (J. J. Augha, manager): A Texas Steer 8; fine performance; large audience. Bine Jacks 11; poor business and performance. Darkest Russia 11.

GARETT.—WAGNER OPERA HOUSE (J. W. Wagner, manager): Schumann Concert co. 8; good business; audience pleased. The Pay Train 17. Barbour Theatre co. 21-Nov. 5.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): St. Plunkard 11; S. R. O.; excellent satisfaction. Hall Winters co. 17-22. Porter J. Fly Nov. 2.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Barlow Brothers' Minstrels Sept. 9; excellent satisfaction; crowded house. Bine Jacks 4 canceled. St. Plunkard 12.

FRANKLIN.—GRAND OPERA HOUSE (Loggett and Marsh, managers): The Pay Train 6; fair business; audience pleased. Bine Jacks 11. A Breezy Time Nov. 4.

ROCKVILLE.—GRAND OPERA HOUSE (D. Strouse, manager): Davis and Bushy's Ten Nights in a Bar Room 7; S. R. O.; co. poor. Davis' Columbian Minstrels 11.

WARASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): The Pulse of Greater New York 7; fair business; good performance. May Smith Robbins 14.

VINCENNES.—MC CARTHY'S THEATRE (Guy McCarthy, manager): Remember the Maine to light house 11. Warsaw 12.

HUNTINGTON.—GRAND OPERA HOUSE (R. D. Smith, manager): The Pulse of Greater New York 8 to fair business and satisfaction. Little Trizie 11.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbin, manager): Rantow's Pathfinders 11. Remember the Maine 11. A Contented Woman 11.

COLUMBUS.—CROXTON'S THEATRE (R. F. Gotts-

chick, manager): Warsaw to fair-sized audience 7. A Human Heart 11. A Bachelor's Honeymoon 11. Digby Bell Nov. 3. Darkest Russia 11.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Boston Lyric Opera co. 11.

HANSON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Human Heart 11. Bine Jacks 11.

CRAWFORDVILLE.—MUSIC HALL (Townsend and Thomas, managers): Tim Murphy 11.

INDIAN TERRITORY.

ARDMORE.—GRAND OPERA HOUSE (White B. F. Frelotte, manager): Regular season opened 5 with Stanselle's Specialty Separation to big business. The Western Stars 11. A Jay Circus 11. Wiedeman's Comedians 17-22.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Muldoon's Picnic 14 to good business. Walker White-side presented The Red Cockade to a large audience 7; performance gave satisfaction. Primrose and Dockstader's Minstrels to very large business 8; one of the best minstrel performances ever seen in a very successful 11. Minstrels Will Happen 11. Modjeska 14, 15. Roland Reed 21. A Milk White Flag 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

KEOSAU.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Kelly and Mason and a clever co. presented a good 5 in Who is Who. Scott's Minstrels 7 to fair business; performance good. Dorothy Lewis in Alone in Greater New York 11. Shanty Town 17. Davis' U. T. C. 18. Imperial Frolics 20. Lost in London 21. The Late Mr. Early 21.

BOONE.—PRINCE'S OPERA HOUSE (Ben Wiley, manager): Walker White-side in The Red Cockade 8; good house. Shanty Town 8; S. R. O. Warner Comedy co. 13-14. 15-16. 17-18. 19-20. 21-22. 23-24. 25-26. 27-28. 29-30. 31-32. 33-34. 35-36. 37-38. 39-40. 41-42. 43-44. 45-46. 47-48. 49-50. 51-52. 53-54. 55-56. 57-58. 59-60. 61-62. 63-64. 65-66. 67-68. 69-70. 71-72. 73-74. 75-76. 77-78. 79-80. 81-82. 83-84. 85-86. 87-88. 89-90. 91-92. 93-94. 95-96. 97-98. 99-100. 101-102. 103-104. 105-106. 107-108. 109-110. 111-112. 113-114. 115-116. 117-118. 119-120. 121-122. 123-124. 125-126. 127-128. 129-130. 131-132. 133-134. 135-136. 137-138. 139-140. 141-142. 143-144. 145-146. 147-148. 149-150. 151-152. 153-154. 155-156. 157-158. 159-160. 161-162. 163-164. 165-166. 167-168. 169-170. 171-172. 173-174. 175-176. 177-178. 179-180. 181-182. 183-184. 185-186. 187-188. 189-190. 191-192. 193-194. 195-196. 197-198. 199-200. 201-202. 203-204. 205-206. 207-208. 209-210. 211-212. 213-214. 215-216. 217-218. 219-220. 221-222. 223-224. 225-226. 227-228. 229-230. 231-232. 233-234. 235-236. 237-238. 239-240. 241-242. 243-244. 245-246. 247-248. 249-250. 251-252. 253-254. 255-256. 257-258. 259-260. 261-262. 263-264. 265-266. 267-268. 269-270. 271-272. 273-274. 275-276. 277-278. 279-280. 281-282. 283-284. 285-286. 287-288. 289-290. 291-292. 293-294. 295-296. 297-298. 299-300. 301-302. 303-304. 305-306. 307-308. 309-310. 311-312. 313-314. 315-316. 317-318. 319-320. 321-322. 323-324. 325-326. 327-328. 329-330. 331-332. 333-334. 335-336. 337-338. 339-340. 341-342. 343-344. 345-346. 347-348. 349-350. 351-352. 353-354. 355-356. 357-358. 359-360. 361-362. 363-364. 365-366. 367-368. 369-370. 371-372. 373-374. 375-376. 377-378. 379-380. 381-382. 383-384. 385-386. 387-388. 389-390. 391-392. 393-394. 395-396. 397-398. 399-400. 401-402. 403-404. 405-406. 407-408. 409-410. 411-412. 413-414. 415-416. 417-418. 419-420. 421-422. 423-424. 425-426. 427-428. 429-430. 431-432. 433-434. 435-436. 437-438. 439-440. 441-442. 443-444. 445-446. 447-448. 449-450. 451-452. 453-454. 455-456. 457-458. 459-460. 461-462. 463-464. 465-466. 467-468. 469-470. 471-472. 473-474. 475-476. 477-478. 479-480. 481-482. 483-484. 485-486. 487-488. 489-490. 491-492. 493-494. 495-496. 497-498. 499-500. 501-502. 503-504. 505-506. 507-508. 509-510. 511-512. 513-514. 515-516. 517-518. 519-520. 521-522. 523-524. 525-526. 527-528. 529-530. 531-532. 533-534. 535-536. 537-538. 539-540. 541-542. 543-544. 545-546. 547-548. 549-550. 551-552. 553-554. 555-556. 557-558. 559-560. 561-562. 563-564. 565-566. 567-568. 569-570. 571-572. 573-574. 575-576. 577-578. 579-580. 581-582. 583-584. 585-586. 587-588. 589-590. 591-592. 593-594. 595-596. 597-598. 599-600. 601-602. 603-604. 605-606. 607-608. 609-610. 611-612. 613-614. 615-616. 617-618. 619-620. 621-622. 623-624. 625-626. 627-628. 629-630. 631-632. 633-634. 635-636. 637-638. 639-640. 641-642. 643-644. 645-646. 647-648. 649-650. 651-652. 653-654. 655-656. 657-658. 659-660. 661-662. 663-664. 665-666. 667-668. 669-670. 671-672. 673-674. 675-676. 677-678. 679-680. 681-682. 683-684. 685-686. 687-688. 689-690. 691-692. 693-694. 695-696. 697-698. 699-700. 701-702. 703-704. 705-706. 707-708. 709-710. 711-712. 713-714. 715-716. 717-718. 719-720. 721-722. 723-724. 725-726. 727-728. 729-730. 731-732. 733-734. 735-736. 737-738. 739-740. 741-742. 743-744. 745-746. 747-748. 749-750. 751-752. 753-754. 755-756. 757-758. 759-760. 761-762. 763-764. 765-766. 767-768. 769-770. 771-772. 773-774. 775-776. 777-778. 779-780. 781-782. 783-784. 785-786. 787-788. 789-790. 791-792. 793-794. 7

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MRS. E. A. EBERLE.



Mrs. E. A. Eberle, who is at present playing in *What Happened to Jones*, is widely known as one of the most delightful actresses of character old women of the present time. Apart from a long line of stage successes, Mrs. Eberle's life has been singularly uneventful. She has never slept in a coffin like Sarah Bernhardt; she has never lost any diamonds; and she candidly confesses never to have taken a milk bath. The sole exciting episode in her twoscore years of professional career was the Johnstown Flood, from which she escaped with her fellow-players, to give a benefit performance for the sufferers three days afterward.

"I wasn't sixteen when I tempted Fate by going on the stage," Mrs. Eberle told a *Mirror* man recently. "I made my debut at the old Chatham Theatre in this city. Previously I had played as an amateur with the Murdoch Association, but my first real experience was with the stock company at the old Chatham Theatre. George L. Fox was our stage-manager—a wonderful man! He was equally great as an actor and as a pantomimist. Harry Perry, J. H. Allen, Charles Salisbury, and Charles Boniface, brother of the elder George C. Boniface, were other members of the company. Salisbury had a reputation as a practical joker. He was a clever, witty fellow, whom you could always depend upon to see the funny side of things and turn his wit to account. In those days of long ago the line was sharply drawn between the Broadway and the Bowery actor. There was a fine feeling of aristocratic contempt among Broadway stock actors for those who played on the Bowery. By no hook or crook could a Bowery actor hope to bridge the gulf and obtain a Broadway engagement. Occasionally the two sects were represented at some benefit or charitable performance. I remember a benefit at the Academy of Music where Charles W. Peters, afterward the famous Binney in *Our American Cousin*, was invited to play *Mark Meddle* in *London Assurance*. The cast included John Brougham, Dyott, and other celebrities, who held up their hands in holy horror at the mere idea of a Bowery actor as their artistic associate even for one performance. In vain they protested that it was against all precedent. Peters had been invited and Peters must appear. The outcome was a surprise to everybody. Peters gave the star performance of the cast. He was as quiet and finished in his methods as the Broadway aristocrats who had turned up their noses at the Bowery.

"During the days of my apprenticeship at the old Chatham, Anne Hathaway taught me dancing and pantomime. I resembled her in face and figure, and whenever plays like *The Wizard Skiff* and *The Dumb Boy of Manchester* were put on for a night, I played the doubles for Miss Hathaway. Thus I had some good parts, and my advancement was perhaps more rapid owing to this fortunate resemblance to Miss Hathaway. From the Bowery I went on tour with W. M. Fleming's company, playing short engagements through Connecticut. I was engaged for utility business, but, as luck would have it, Mrs. H. P. Grattan, our leading woman, was taken sick and the leads fell to me. On Saturday night, after playing *Lady Scraggs* in *Sketches in India*, I was told to study *Lady Macbeth* for Monday night. Think of it! A girl of sixteen cast for *Lady Macbeth*! You may be sure I sat up all Saturday and Sunday nights studying the part. How I got through the performance I don't know to this day.

"My troubles didn't end there. After *Lady Macbeth* came other hard parts. They thrust them on me remorselessly. Fleming's wife, who should by rights have played the leads, was more of a singer than an actress, and she was afraid these long parts would ruin her voice for singing. So all the work fell on me—a green girl with only a season's experience. Finally, when they handed me *McMerrillies* and told me to be perfect in it for the next night, I rebelled. I broke down in a fit of crying and refused to play any more leads. Our season closed soon afterward. No salaries had been paid, and I didn't expect to receive any. My brother happened, however, to pay me a visit, and Manager Fleming read mischief in his eye. So he concluded that he had better pay me. Fleming was the most specious of mortals. He afterward became a paymaster in the army, in which position he doubtless won honor and wealth.

"I made up my mind that with the next company I joined I would play small parts or nothing. So when J. W. Lanagan engaged me for a tour of Newfoundland I told him that I was capable of nothing but the smallest parts. After the season opened I had my usual luck—worse than usual. Once again some one fell sick, and instead of less work I found more. I had to double the *Widow Melnotte* and *Madame Deschappelles* in *The Lady of Lyons*, dance between the pieces, and play *Lady Plato* in the farce. From St. John's we traveled on a sailing vessel to British Guiana in the West Indies. The voyage lasted four weeks. Our success in the Indies was something phenomenal. We were the first theatrical company, in the memory of the oldest resident, to pay them a visit, and they showed us every social attention, besides crowding the theatre nightly. Lanagan must have made a great deal of money. The regu-

lar charge for the rental of the hall was \$100 a night, but they only charged Lanagan six shillings sterling. So his expenses must have been light, to say the least. From the Indies we went to the Barbadoes, where we had no success at all. The soldiers at the barracks gave frequent amateur performances, and theatricals were no novelty to the inhabitants. We folded up our tents, so to speak, and stole silently away to Trinidad, where we played for four weeks; thence to St. Thomas, for five days; thence to Kingston, Jamaica, for four weeks; and finally back to New York city, where I became the wife of G. F. Tyrrell. We took a company to St. John's for two years. Mr. Tyrrell died and I returned to New York with my infant daughter, born after her father's death.

"I had been so long away from the metropolis that I found myself almost forgotten, and I had to make a fresh start. My first engagement was in the ballet at Laura Keane's. From *Lady Macbeth* to the ballet, from *McMerrillies* to a mere *Agnes*! But I swallowed the indignity of the thing and went to work with as hearty zeal as the most ambitious beginner. My opportunity came soon enough. Miss Keane put on a show-piece called *Biondette*, and I was entrusted with one short speech. John T. Raymond and a half-dozen other clever people were in the cast. There was a 'Ballet of the Hours,' and at the end of the act I had to say, 'Make him forget the hour. Dance, dance, and don't stop till the hour strikes.' Miss Keane happened to be standing in the wings on the first night, and she seemed impressed with the way I spoke these few words. Straightway she gave me better parts, and when *The Colleen Bawn* was put on for a revival she gave me

XL, the Player Queen in *Hamlet*. *Flora* in *The Wonder*, and *Maudie* in *The Wife's Secret*, a fine part in which I revolved. After the Keane came *Madame Celeste* and then Frank Chanfrau, who played *Sam* for seventeen weeks. I had the leading juvenile part. I can't recall the name of the character. In the Summer season we put on the *Seven Sisters*, at which production I first met Mr. Eugene A. Eberle, who afterward led me to the altar. I left the Bro. away to go to Wood's Theatre for an engagement with Lucille Western, then with Chanfrau in *Rip Van Winkle*—an altogether different version from Jefferson's, in which I played *Rip's* sister. Mr. Eberle and I then went to Cincinnati for a season at the old National Theatre under John Bates. After a Summer season in burlesque with the elder Leffingwell I joined the stock at the Chestnut Street Theatre, playing the *Marquise* in *Caste*. I was the second *Marquise* in this country; Mrs. Gilbert was the first, and I followed her in the part. This was the season of 1867-'68. I also played with Murdoch in *Money*, *Wild Oats* and *Hamlet*. In the Spring we put on *The Black Crook*, and I was *Dame Barbara*.

"A season each in Galveston, Texas, Troy, N. Y., and Richmond, Va., were followed by five seasons in Albany. The dissolution of the stock system came at this period, and I went on tour with various stars: Ada Cavendish, the English actress; Rossi, the Italian tragedian; Lawrence Barrett, and Maggie Mitchell. It was while I was playing with Mr. Daly's *A Night Off* company that I encountered the one awful experience in my career—the tragedy of the Johnstown Flood. We had played in Johnstown the night previous and were on the train bound for Al-



From a Photo by the Hiner Litho. Co.

KATHRINE CLEMMONS (MRS. HOWARD GOULD).

Mary Wells' part of *Sheelah*. Thereafter my name was featured on all the bills along with the other principal members of the company, Charles Walcott, Dyott, Milnes Levick, and the rest. I was cast for Mrs. Hardcastle in *She Stoops to Conquer*; I was twenty-one at the time. I played Mrs. Malaprop at twenty-three, Mrs. Candour, and all the high comedy old women. Laura Keane was the best friend I ever had in the business. She called me jocosely 'The tall sad lady in black.' Ben Baker, her stage-manager, was another good friend of those early days.

"After my engagement with Miss Keane I went to the Park Theatre, Brooklyn, under Gabriel Harrison. He dabbled in opera, lost his money, and the theatre went to the Conways. I played with them for a while and then joined the stock of the old Broadway Theatre, down at Broome street, managed by George Wood. I opened with John E. Owens in *Married Life*, which had a good run. I also played with Owens in *The Happiest Day of My Life*, *Paul Pry*, and *Dot*. He was the ideal Caleb Plummer. Dot was having a run when the news came of President Lincoln's assassination, and all the theatres were ordered closed.

"The following season at the Broadway began with an engagement of Mr. and Mrs. Charles Kean. I was cast for *Marie* in *Louis*

toona when the flood overtook us. We had barely time to escape with our lives. The waters swept our train to a point where a round-house formed a sort of breakwater. Curiously enough, our baggage-car alone escaped inundation; it was piled up high and dry on top of the wreckage, and a man who climbed on the car thus saved himself from a watery grave. The date of the flood was May 31, 1889, and on June 3 our company gave a benefit at Altoona for the sufferers. For a year after this tragic episode I was unable to play. The nervous shock to my system was intense, and my doctor prescribed absolute rest.

"On my return to the stage I appeared first at a special matinee at the Twenty-third Street Theatre of Charles Barnard's play, *Mary Lincoln*, M.D. Mr. Jefferson saw me at this performance and engaged me forthwith for *The Country Circus*. I also originated parts in the following productions: *Niobe*, *A Mile a Minute*, *A Nutmeg Match*, and *Poor Girls*. After stock engagements with Kate Claxton and Joseph Haworth, I went with the Holland Brothers for their starring tour under Mansfield's management. Mr. Broadhurst then engaged me to play *Alvina Starlight* in the first production of *What Happened to Jones*. This is my second season under Mr. Broadhurst's management."

THE FUNERAL OF RACHEL MCAULEY.



The Church of the Heavenly Rest, in Fifth Avenue, was filled on Wednesday of last week with the sorrowing friends of Rachel McAuley, who had assembled to pay the last tribute of respect to one whom they had loved and honored in life.

The Rev. D. Parker Morgan, rector of the church, officiated in the services, and the Professional Woman's League, to every member of which Mrs. McAuley had given a sister's affection, had entire charge of the musical arrangements. At the organ Fanny Spencer, a member of the American Guild of Organists and of the League, played as a prelude Gull-mant's "Lamentation," and as the remains of the dead actress were borne up the aisle the League chorus softly sang "Jesus, Lover of My Soul." The emblem of the League and the colors were reverently placed upon the coffin by "Aunt Louisa" Eldridge, the Countess de Bremond, meanwhile singing "Beyond the Smiling and the Weeping"—a fitting farewell song to one whose tears were never known to hide the smile with which she greeted every friend. At the conclusion of the beautiful ritual for the dead of the Episcopal Church, the League chorus rendered "Nearer, My God, to Thee," and as the mournful assemblage passed silently out of the sanctuary the organ rolled forth the funeral march of Chopin.

The floral offerings were many and beautiful. The Professional Woman's League sent a broken column of red and white roses and brown Autumn leaves, symbolizing youth, purity, and old age. A wreath of leaves and roses came from the First Church of Christ (Scientist), of which Mrs. McAuley was a member, and similar tributes were there from Mrs. B. Williams, Mrs. A. M. Palmer, T. H. Shirley, Mrs. Wilson, W. H. Oichmore, Mrs. J. R. Lord, and Mrs. Susan M. Moore. The honorary pall bearers were A. M. Palmer, Edwin Knowles, Henry C. Jarritt, Louis Aldrich, and W. H. Hansen. Among the officers of the Professional Woman's League present were Mrs. A. M. Palmer, Mrs. Louisa Eldridge, Mrs. Barney Williams, Mrs. Edwin Knowles, Miss Palmer, Dr. Cordelia Williams, Mary Shaw, Alice Brown, Mrs. M. H. Bancker, Mrs. E. L. Fernandez, Mrs. Esther Herrman, Rosa Rand, and Maida Craigan. Mrs. Shirley and Mrs. Susan M. Moore, of Louisville, Ky., two old friends of Mrs. McAuley's who remained constantly with her during her long illness, were among the mourners.

A special funeral train bore the burial party to Woodlawn Cemetery, where the body of the once famous actress was laid to rest beside the tombs of those of her family who have gone before.

ENGAGEMENTS.

Harry Keefer, Wilber Mack, and Isabelle Fenton, with Frederick H. Wilson.

Lida McMillan and Charles H. Stewart, for *The Red, White and Blue*.

Ellenore Carroll, for Mrs. Lockmuller in *The Mulligan Guards' Ball*.

Mary Lane, soprano, for John F. Harley's *El Capitan* company.

Octave Barbe, late of *The French Maid*, and Jessica Duncan, formerly with *The Purser*, are recent additions to John F. Harley's Gayest Manhattan company.

Ed Rosenbaum, for the Casino business staff.

William Parry, for the Ellis Opera company, as stage-manager.

Annie Clarke Hanson, for *Shore Acres*.

Paul Gerson, for *Faust*, with Lewis Morrison.

Percy Tuttle, with William Owen.

John F. Vernon, as advance agent of *Little Trizle*.

Beatrice Renner, with *The Real Widow Brown* (Western), to play a part and do her dancing specialty.

J. M. Donavin, with Tommy Shearer.

Harry Webster has signed a contract whereby Broadhurst Brothers have option on his services for three years. He left on Oct. 15 to join Why Smith Left Home, replacing Maurice Darcy.

Francis Sedgwick, class of '98, American Academy of the Dramatic Arts, with Annie Russell.

McShane and Carlton, to play parts and do a specialty with the Frank Hills Comedy company.

C. J. Campbell, for *A Stranger in New York*.

Helen MacGregor, for *The Dawn of Freedom*, to play *Paquita*.

Medina, N. Y., ALL RIGHT. Best's Opera House remodeled. New inclined floor; new opera chairs; new curtain; new scenery; new decorations; gas and electric light; seats 750. Opens Oct. 26—Brooke's Chicago Marine Band. Good open time and good business for good attractions.

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WHAT HAPPENED TO JONES (Broadhurst Brothers, mngs.): Len E. Moss, mgr.: Lewiston, Me. Oct. 17. Bait 18. Bridgford 18. Portsmouth, N. H. 20. Nashua 21. Haverhill, Mass. 22. Lawrence 24. Concord, N. H. 25. Manchester 26. Waltham, Mass. 27. Fall River 28. New Bedford 29.

WHAT HAPPENED TO JONES (Canadian; W. H. Wright, mgr.): Chatham, Ont. Oct. 18. Blenheim 19. Tilsonburg 20. Galt 21. Preston 22. Guelph 23. Brantford 24. Berlin 25. St. Mary's 27. Barrie 28. Orillia 29.

WINE LONDON SLEEPS (J. H. Wallick, mgr.): Washington, D. C. Oct. 17-22. Harlem, N. Y. 24-29. WYTHAM, WALKER: St. Paul, Minn. Oct. 20-23. WILSON COMEDY: Machine, N. Y. Oct. 17-23. WILSON, FRANKLIN H. (M. R. Williams, mgr.): Warren, O. Oct. 17-23.

WILSON, G. W. (E. V. Phelan, mgr.): Manchester, N. H. Oct. 17-23.

WOOD, ELLIOTT H. J. (Oct. 17-23. Portchester, N. Y. 24-29. Westfield, Mass. 31-Nov. 5. YON YONSON (Hall and Kennedy, mgrs.): Chicago, Ill. Oct. 17-23.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Carbondale, Pa. Oct. 17. Easton, Pa. 18. Munch Chunk 20. Danville 24, 25. Annapolis, Md. 26, 27. Hagerstown 28, 29.

BURMAN PRINCE (E. L. Graves, mgr.): Bloomington, Ind. Oct. 18, 20. Bedford 21, 22.

BLACK PATTI'S TROUBADOURS (Voicel and Nolan, mgrs.): Auburn, N. Y. Oct. 17. Cortland 18. Ithaca 19. Elmira 20. Corning 21. Hornellsville 22. Buffalo 24-25. Erie, Pa. 31. Sandusky, O. Nov. 1. Findlay 2. Toledo 3-5.

BOYER IDEAL COMEDY: Albany, N. Y. Oct. 17-24.

BOYER IDEAL COMEDY: Brooklyn, N. Y. Oct. 17-22. Harlem, N. Y. 24-29. Washington, D. C. 31-Nov. 5.

CANTOR SQUARE OPERA: New York City Sept. 8-10.

DANIELS FRANK: Boston, Mass. Oct. 10-22.

DARKEST AMERICA AND AFRO-AMERICAN MINSTRELS (John W. Vogel, mgr.): Curwensville, Pa. Oct. 17. Dubois 18. Punxsutawney 19. Ridgway 20.

DE ANGELIS, JEFFERSON: Washington, D. C. Oct. 17-23.

DOROTHY MORTON OPERA: St. Paul, Minn. Oct. 11-21.

EL CAPITAN (Harley and Rheinstrom, mgrs.): Williamsport, Pa. Oct. 17. Lock Haven 18. Ridgway 19. Warren 20. Jamestown, N. Y. 21. Erie, Pa. 22. Meadville 24. Titusville 25. Franklin 26. Butler 27. Warren, O. 28. Youngstown 29.

FABER (Porter J. White; Richard Lambert, mgr.): Richmond, Md. Oct. 17. Hillsdale 18. Albany 19. Battle Creek 20. Marshall 22. Hastings 23. Holland 24. St. Joseph 25. Miles 27. Three Rivers 28. Sturgis 29. Coldwater 31.

FOX-DELLA: Wilkes-Barre, Pa. Oct. 17. Scranton 18. Rochester, N. Y. 19. 20. Syracuse 21. Trenton, N. J. 22. Washington, D. C. 24-26. Baltimore, Md. 31-Nov. 5.

GAYET MANHATTAN: Baltimore, Md. Oct. 17-22.

GRAND OPERA (Julius Gross; San Antonio, Tex. Oct. 17-22. El Paso 23-25. Tucson, Ariz. 31-Nov. 2. Los Angeles, Cal. 1-Dec. 7.

HERALD SQUARE OPERA (A. G. Delamater, mgr.): Whitby, Can. Oct. 18.

HOPPER, DE WOLF: Baltimore, Md. Oct. 17-22.

INTERNATIONAL GRAND OPERA: Washington, D. C. Oct. 17-22.

NIELSEN, ALICE: New York City Sept. 26-indefinite.

ROYAL ITALIAN OPERA: New York City Oct. 18-indefinite.

SOUTHWELL ENGLISH OPERA (Chas. M. Southwell, mgr.): Philadelphia, Pa. Oct. 3-indefinite.

SUPPERA (Edwin Warner, mgr.): Milwaukee, Wis. Oct. 18-22.

THE BRIDE ELECT: Harlem, N. Y. Oct. 17-22. Pittsburgh, Pa. 24-26. Rochester, N. Y. 31-Nov. 2.

THE CHORUS (D. W. Gross and Co., mgrs.): Amsterdam, N. Y. Oct. 21.

THE HIGHWAYMAN: Cleveland, O. Oct. 17-23. St. Louis, Mo. 24-29. Cincinnati, O. 31-Nov. 5.

WATTS COMIC OPERA (F. G. Harrison, mgr.): Lynn, Mass. Oct. 17-22. Hartford, Conn. 24-29. New Haven 31-Nov. 5.

WILSON-KIRWIN (W. H. Fullwood, mgr.): Albany, N. Y. Oct. 17-22. Raleigh, N. C. 24-29. Wilmington, N. C. 31-Nov. 5.

WILSON OPERA: Minneapolis, Minn. Sept. 11-indefinite.

WILSON, FRANCIS: New York City Sept. 19-indefinite.

VARIETY.

AMERICAN BURLESQUES (Bryant and Watson, mgrs.): Newark, N. J. Oct. 17-22. Paterson 24-29. New York City 31-Nov. 12.

AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): Grand Rapids, Mich. Oct. 17-22. Buffalo, N. Y. 24-29. Albany 31-Nov. 5.

BLACK CHUCK BURLESQUES (Jermon): Washington, D. C. Oct. 17-22.

BOY FOR BURLESQUES: New York City Oct. 18-Nov. 5.

CITY CLUB: Chicago, Ill. Oct. 17-22.

DEVINE, SAM: Brooklyn, N. Y. Oct. 17-22. Newark, N. J. 24-29. New York City 31-Nov. 12.

EUROPEAN SENSATION: Philadelphia, Pa. Oct. 17-22.

GAY GIRLS OF GREATER NEW YORK (Southmayd and Cullen, props and mgrs.): Scranton, Pa. Oct. 17-22. Pittston 24. Mauch Chunk 25. Ashland 26. Shamokin 27. Shenandoah 28. Philadelphia 31-Nov. 5.

GAY MASQUERADES (Gus Hill, mgr.): Philadelphia, Pa. Oct. 17-22. New York City 24-29. Pittsburgh, Pa. 31-Nov. 5.

HIGH ROLLERS: Paterson, N. J. Oct. 17-22.

HOPKINS' TRANS-OCEANIC: Newark, N. J. Oct. 17-22.

HYDE COMEDIANS: Pittsburgh, Pa. Oct. 17-22.

INWIS BROS: New York City Oct. 17-22.

KNICKERBOCKERS: Philadelphia, Pa. Oct. 17-22.

KNOLL AND MCNEIL: Beaver Falls, Pa. Oct. 17. Rochester 18.

MINNY MAIDEN'S BURLESQUE (Jacobs and Lowry): Brooklyn, N. Y. Oct. 17-22.

MISS NEW YORK, JR: New York City Oct. 17-21.

MOULDER BOUGH ATLANTA: Ga. Oct. 17-22.

NIGHT OWLS: Brooklyn, N. Y. Oct. 17-22.

PANAMA WIDOWS: Boston, Mass. Oct. 17-22.

ROBBERS AND CRANE BROS. VAUDEVILLE: Montreal, (Can. Oct. 17-22. Bridgeport, Conn. 24-29. Waverbury 27-29. Hartford 31-Nov. 5.

ROSS HILL ENGLISH POLLY (Mice and Barton, mgrs.): Buffalo, N. Y. 17-22. Detroit, Mich. 24-29.

ROSS HYDRAULIC BURLESQUE: Troy, N. Y. Oct. 17-19. Paterson, N. J. 20. Lebanon, Pa. 27. Harrisburg 28, 29. Philadelphia 31-Nov. 5.

ROYAL BURLESQUES (Clark Bros.): St. Louis, Mo. Oct. 17-22. Milwaukee, Wis. 24-29.

SPORTY WIDOWS: Waco, Mass. Oct. 18. Amherst 20. Greenfield 21. Escondido Falls 22. Troy, N. Y. 24-29.

STANBELL SPECIALTY SENSATION: Denison, Tex. 17-19. Gainesville 20-22. Greenville 24-26. Paris 27-29. Corsicana 31-Nov. 2. Waco 3-5.

SULLIVAN, JOHN L.: Lockport, N. Y. Oct. 17. Brantford, Ont. 18. Hamilton 19. St. John 20. Berlin 21. London 22. Chicago, Ill. 24-Nov. 10.

TANNARY THOMAS (Gus Hill, mgr.): Cincinnati, O. Oct. 17-22. Indianapolis, Ind. 24-26. Danville, Ill. 27. Champaign 28. Lincoln 29. St. Louis, Mo. 31-Nov. 5.

TUNNER BROTHERS: Ironton, O. Oct. 17, 18. Ashland, Ky. 19-21.

VANITY FAIR (Gus Hill, mgr.): Chicago, Ill. Oct. 17-24. Grand Rapids, Mich. 26-28. Kalamazoo 27. Lansing 28. Ann Arbor 29. Buffalo, N. Y. 31-Nov. 5.

VAUDEVILLE CLUB (Weber and Fields): Boston, Mass. Oct. 17-22.

VENETIAN BURLESQUES: New York City Oct. 17-22.

WILLIAMS AND THOMAS FASCINATING: New York City Oct. 17-2. Providence, R. I. 24-29. Boston, Mass. 31-Nov. 5.

MINSTRELS.

AL G. FIELD'S (Dan Quinan, mgr.): New Orleans, La. Oct. 17-22.

BEACH AND BOWERS: Lexington, Mo. Oct. 18. Booneville 19. Jefferson City 20. Sedalia 21.

BARLOW BROS.: Lexington, Ky. Oct. 21, 22.

DAVIS' GREAT COLUMBIAN: Brazil, Ind. Oct. 17. Rockville 18. Crawfordsville 19. Kokomo 20. Anderson 21, 22.

DUMONT'S: Philadelphia, Pa. Sept. 10-indefinite.

GORTON'S: Astoria, Ore. Oct. 24. Portland 26-Nov. 5. Haverly's: Amsterdam, N. Y. Oct. 17. Rome 19. Auburn 18. Syracuse 20. Binghamton 21. Elmira 22. Lockport 23. Lewiston, Can. 25. Hamilton 26. Toronto 27-29. Montreal 31-Nov. 5.

HI HENRY'S: Arkansas City, Kan. Oct. 17. Wichita 18. Newton 19. Emporia 20. McPherson 21. Hutchinson 22. Dodge City 24. La Junta, Col. 25. Pueblo 26. 27. Colorado Springs 28, 29. Denver 31-Nov. 5.

LELAND MELROY'S: Peoria, Ill. Oct. 20-22. Princeton 24. High 25. DeKalb 27. Syracuse 28. Clinton, Ia. 29, 30. Moline 30. Leavenworth Nov. 1. Ottumwa 2. Des Moines 3-5.

MADAM'S: Aspen, Col. Oct. 17. Grand Junction 18. Provo 19. Salt Lake City, U. S. 20-25.

PRINCE AND DOCKSTADEN'S: Kansas City, Mo. Oct. 18-22.

RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Kansas City, Mo. Oct. 18-19. St. Louis 20-23. Lexington, Ky. 31.

SAN FRANCISCO MINSTRELS (J. H. Whitney, mgr.): Danforth, Me. Oct. 17. Brownville 18. Nile 19. Greenville 20. Menon 21. Guilford 22.

SCOTT'S (W. A. Junker, mgr.): Pekin, Ill. Oct. 17. Canyon 18. Bushnell 19. Mountmorris 20. Galesburg 21. Streator 22.

WASHINGTON'S: Leechburg, Pa. Oct. 18. Johnstown 19. Altoona 20.

MISCELLANEOUS.

BOSTON LADIES' MILITARY BAND: Houston, Tex., Oct. 17-22. St. Louis, Mo. 31-Nov. 5.

BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Janesville, Wis. Oct. 18. Toledo 19. Baraboo 20. La Crosse 21. Stillwater, Minn. 22. Northfield 24. Antrim 25. Fayette, Ia. 26. Charles City 27. Cedar Falls 28. Elkhart 29. Ft. Dodge 31. Algona Nov. 1. Spencer 2. Perry 3. Boone 4. Lake City 5. Des Moines 7.

BROOKS CHICAGO MARINE BAND (Howard Pew, mgr.): Fall River, Mass. Oct. 18. Pawtucket, R. I. 19. Fitchburg, Mass. 20. Worcester 21. No. Adams 22. Troy, N. Y. 23. Schenectady 24. Gloversville 25. Utica 26. Rochester 27. Medina 28. Buffalo 29. Cambridge Company (C. H. Kerr, prop.): Chilliocothe, O. Oct. 17. Kenda 18. Marysville 21. Piqua 22. Greenville 24. Union City, Ind. 25. St. Mary's, O. 26.

CANADIAN JUNIOR SINGERS: Norwalk, O. Oct. 17. Bellevue 18. Clyde 19. Fremont 20. Elmore 21. Toledo 22, 23.

DAY (Hypnotist): Kane, Pa. Oct. 17-22. Bradford 24-31.

LENA, THE: Norfolk, Va. Oct. 17-22.

NASHVILLE STUDENTS: Union City, Tenn. Oct. 18. Dyersburg 19. Memphis 21. 22. Brownsville 24. Paris 25. Nashville 26, 29. Decatur, Ala. 31-Nov. 5.

PERKINS, ELI: Tipton, Ind. Oct. 17. Casey, Ill. 19. Morrisville 19. Poplar Bluff, Mo. 20. Edwardsville, Ill. 21. Mahomet 22. Alma, Mich. 25. Elmore, O. 26. Fremont 27. Rharon, Pa. 28.

PHILIP CONCERT CO.: Lost Nation, Ia. Oct. 17-19. Preston 20-22. Olin 24-26.

RUTHERFORD MUSEUM: Crawfordsville, Ind. Oct. 17-22.

SANTANELLI (E. F. Rosenberg, mgr.): Mt. Sterling, Ky. Oct. 20-22. Winchester 24-29. Richmond 31-Nov. 5.

SAKOS SISTERS: Ottumwa, Ia. Oct. 17-22.

SOURA'S BAND: Exposition, St. Louis, Mo. Sept. 14-Oct. 20. Kansas City 20, 21. Joseph 31. Sedalia Nov. 1. Quincy, Ill. 2. Burlington, Ia. 3. Galesburg, Ill. 4. Peoria 5. Davenport, Ia. 6.

CIRCUSES.

BARNUM AND BAILLY: Coventry, Eng. Oct. 18. Lexington 19. Rugby 20. Northampton 21, 22. Bedford 24. Leuton 25. Oxford 26. Aldershot 27. Reading 28. Swindon 29. Cheltenham 31. Gloucester or Nov. 1. Hereford 2. Worcester 3. Kidderminster 4. Dudley 5.

DOCK, SAM: Day, Md. Oct. 17. Berrett 18. Gist 19. Sam's Creek 20.

FOURFAUGN-BILLS BROS.: Clarksville, Tenn. Oct. 18. Nashville 19. Columbia 20. Fayetteville 21. Huntsville, Ala. 22.

MAIN, WALTER L.: Cumberland, Md. Oct. 17. Piedmont, W. Va. 18. Meyersdale, Pa. 19. Evans City 20. Ellwood City 21. Burton, O. 22.

LA PEARL: Aurora, Mo. Oct. 18. Mt. Vernon 19. Ash Grove 20. Springfield 21.

RISING LADIES: Pine Bluff, Ark. Oct. 17. Little Rock 18. Batesville 19. Paragould 20. Malden, Mo. 21. Cape Girardeau 22. Arkadelphia, Ark. 23. Texarkana 25. Paris 26. Busham 27. Sherman 28. Greenville 29. Dallas 31.

ROBINSON, JOHN: Learned, Kan. Oct. 18. Stafford 19. Newton 20. Medicine Lodge 21. Alva, Okla. 22. Wallace, San Francisco Cal. Oct. 18-22.

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TELEGRAPHIC NEWS

CHICAGO.

Peace Jubilee Week in Hall's Precinct—What the Theatre Offer—Side Talks.

(Special to The Mirror.)

CHICAGO, Oct. 21. With Madame Modjeska, Julia Marlowe, and William Gillette here we are well provided, and that is saying nothing of Johnstone Bennett, Richard and Carfield, Willis Sweetman, and Jule Walters. Madame Modjeska is always welcome, and she was greeted by a large and fashionable audience to-night at the Grand Opera House, where she appeared in an elaborate revival of Antony and Cleopatra. This will be one of the first of a series of performances on Wednesday afternoon and Thursday and Friday evenings, when Mary Stuart will be given, and on Saturday night, when Macbeth will be the bill. Charles Herman, Lester Longman, Anna Proctor, Mrs. E. H. Sargent, and John Lane head the cast.

Richard's last week at the Grand was devoted to Madeline Loretta Kyles's new comedy, The Voyagers, which was treated by the local critics with two or three exceptions. Thursday evening I saw it from start to finish. It is by no means a great play, but it is clean, bright and interesting. Mr. Reed was liberal in staging the play, but was given no credit. Mrs. Kyles should produce her next comedy in New York and bring it here with a Broadway endorsement.

This is "peace jubilee" week in Chicago, and no doubt the theatre will get their share of the crowds of strangers. One of the unique features arranged by the committee will take place at the Auditorium Wednesday night, when tickets for spectators at the banquet will be sold in the galleries, thus enabling many of the curious to see how many of the great men of the nation eat with their knives.

Julia Marlowe will continue The Countess Valenza at the Columbia until the close of her engagement. She will be followed next week by Louis Mann and Clara Lipman in The Telephone Girl.

William Gillette will continue Secret Service two weeks longer at Powers' New Theatre, where his business is large. Nat Goodwin and Maxine Elliott will begin their annual engagement at that theatre Oct. 21, devoting their first week to Nathan Hale, produced here at the old Hooley's with such marked success last year.

Manager Harry J. Powers has been appointed one of the committee to entertain the Chinese Ambassador during jubilee week. He says the Chinese must go—to see Secret Service.

Manager Liff will link The Evil Eye for another week at McVicker's where it has been doing well, and next Sunday he will give us our first sight of Johnstone Bennett in Blaney's new play, A Female Drummer.

Richard's last play, The Woman Hater, is the card of the stock company at the Dearborn Theatre this week, while the stock at Hopkins continued Joe Arthur's Blue Jeans, so successful last week.

Among the old "legits" at the vaudeville houses this week are Felix Morris at the Olympic, Joe Hart and Carrie De Mar at the Haymarket, and Mr. and Mrs. Sidney Drew and John E. McWade at the Great Northern.

James A. Herne's old Irish play, The Heathstone, is being presented by Tony Farrell at the Lincoln this week; Ben Hendricks and Anna Mack Barile are giving Joe Tenney at the Alhambra, and over at the Academy of Music Carter's Chatterbox is finishing its round of the local houses.

Late reports from Central Iowa are to the effect that a repertoire company is presenting Cyrano de Bergerac and using lithographs of David Wardlaw for the titular role.

Dan McCullough, one of David Henderson's old aids, was here last week in advance of Humanity, which opened well at the Adelphi yesterday. Jule Walters presented How Hopper Was Shattered at the Bijou, and Lorin J. Howard opened with Field by the Elway at the Lyceum.

Manager William Calder passed through here last week on his way to his Western ranch. He says all of his road companies are doing well.

Frank Small has submitted to me an intricate legal proposition which may interest you. Frank is with Hank Newell's Midwesterns in a Piccadilly, and about a month ago he wrote the manager in a far West town, offering to play on percentage. The manager replied that he never played attractions that way, but he would rent the house, his terms being \$15 for the first night, \$10 for the second night, and \$5 for subsequent nights. Small wrote and asked to be booked for one of the subsequent nights. The local manager answered that he must have \$15 for one night, whether subsequent or not. Now Small asks if he could not get the manager and play a subsequent night at \$5, giving the \$10 and \$15 nights up to other attractions.

Colonel Bob Ingersoll lectured at the Columbia last night before a large audience, his subject being "Superstition."

A fire under the Dearborn Theatre in the restaurant the other night nearly caused a panic in the audience. It was averted by the presence of mind of Stage-Manager William Davidge, who calmed the people by a neat speech.

Manager Barry, of the Adelphi, discharged a colored employe last week for petty theft. The man had lost \$0.50 in playing policy—all on the "vaudeville row"—10, 20, 30.

Theodore Thomas' concert season was inaugurated at the Auditorium last Friday afternoon and Saturday evening, the great house being packed on both occasions.

Hugh Ettinger and Martin J. Dixon have leased the Clark Street Theatre for three years and will play melodramas and farces, opening with The Victorian Cross, which will be followed by James Crittenden Webb's new war play, The Heroes of '98. Mr. Dixon represents Frank Harvey, the English playwright, and is negotiating with a Chicago manager for a big production of Mr. Harvey's latest, Wicked London.

John Griffith will soon present An Enemy to the King at the Lincoln. Her Majesty the Cook, with George W. Monroe, is an early booking at the Alhambra, and Brooks's Chicago Marine Band will begin its season of Sunday afternoon concerts Nov. 6.

Olive West is now leading lady of the Court Theatre Stock. This week the company is presenting Always on Time.

Manager Harry J. Powers has filled E. S. Willard's time at Powers' New Theatre with Viola Allen in The Christian and Annie Russell in Katherine.

Here is an item from the St. Louis Opper which shows how St. Louis people get their theatrical news from the surrounding towns. It comes to me from George W. Jacobs, of Newark: "Adam Kern, mgr., Hope, Kans.: I have not time to give you much news of our opera house. We can seat about two hundred people in our house. Our town has about five hundred population. The Opper Ball Ringers were here on Sept. 21. They had a fair house; receipts \$27.00. We have a pretty good show town."

Treasurer Harry J. Smith went ahead of Roland Reed from here, leaving Ed Jack in his place. "Punch" Wheeler sent Mr. Smith some of his old expense accounts. "Punch" is like the human snake in the dime museum—you may tie him, but you can't beat him.

—BIPPY HALL.

PHILADELPHIA.

Great Expectations for the Peace Jubilee—Current Bills—News and Gossip.

(Special to The Mirror.)

PHILADELPHIA, Oct. 21.

The Southwall English Opera company at the Grand Opera House are singing Princess Nicotina this week with Edith Kenna, Linda Costa, Emma Puckstein, Ruth White, Anna Duffy, Irene Perry, Thomas H. Pomeroy, William

Wall, Arthur Wesley, John J. Raffell, Charles W. Myers, and Harry Morton in the principal roles, ably supported by a well drilled chorus under the baton of Edith Kenna. The Little Trooper is in rehearsal for week of Oct. 24. Manager Southwall makes the announcement that he will present La Boheme in English week of Oct. 31.

The Peace Jubilee, Oct. 25, 26, 27, promises to be the greatest celebration that has ever taken place in the Quaker City. Hotel accommodations are already at a premium, and all the preparations are on a grand scale.

The season at the Park Theatre was inaugurated by the stock company with Sardou's Helene, and the reception given the company shows how loyal the public will patronize well interpreted plays. Helene is handsomely staged, with new costumes and appointments. A choir of twenty-five boy singers appears in this production. The cast includes Eugene Blair, William Bramwell, Charles W. Sutton, John W. Rutherford, Ralph De Haven, Ella Wren, Cora F. Cary, Harry E. Chase, Edward Vining, Marie Monst, Albert Schell, Crockett Salway, Elmer Oliver, Robert W. Leidy, Rachel Deane, Garnet Foster, Edwin C. Gallagher, Grace Haverford, Mabel Colter, John C. Black, Jennie Colton, and Annie Grayson. Manager William J. Gilmore has spared no expense in forming his company and in presenting this notable production, and deserves encouragement and success. In preparation, Divorcee.

Jefferson De Angelle with his Jolly Musketier in his third and last week at the Broad Street Theatre. Empire Theatre company in The Conquerors come Oct. 24.

Why Smith Left Home is in its second and last week at the Chestnut Street Theatre. A Stranger in New York follows Oct. 24.

Denman Thompson is playing in The Old Homestead to good houses at the Chestnut Street Opera House. He celebrates his sixty-fifth birthday Oct. 15. William H. Crane in A Virginia Courtship is booked for Oct. 24; Sign of the Cross Nov. 14.

Maid to Order is the title of the three-act musical farce in which the popular Russell Brothers opened to-night at the Auditorium to a packed house, with prospects of a continuance of large business for next week. The company, which includes Helen and Edith, Charles H. Prince, William J. Mason, George Vossler, John Cody, Thomas Wood, James H. Cody, Frank Sandler, Gertrude Mansfield, Victoria Walters, Anna C. Russell, Adelle Precilla, Queens Davis, Miri Ackman, Lillian Hecker, Kathleen Nugent, Alice Cook, and a number of pretty girls. Koster and Blal's Gayest Musketier follows Oct. 24. Later in the season Manager Gilmore has some notable bookings, including Madame Wilson, Mrs. Fish, and Madame Modjeska.

The New York Orchestra of eighty musicians, Emil Faur, conductor, will give three concerts at the Academy of Music Feb. 3, March 8, and April 5, under the management of Carl Loewenstein.

May Irwin and her clever playmates in Kate Kip are in their second and last week at the Walnut Street Theatre. As usual, Miss Irwin has been delighting her many admirers. "Way Down East" comes Oct. 24.

Mr. Barnes of New York is at the Girard Avenue Theatre this week. The play is ably acted and well staged, the scenery being unusually fine. For next week, The Late Mr. Brown.

Forepang's Theatre with Human Hearts interpreted by the stock company is doing its usual large business. The Pace in the Moonlight for week of Oct. 24.

Kathleen Gander's Bill, with Edward Harrigan, Bob Fitzsimmons, and Marie Bates, is at the People's Theatre. In the course of the performance Fitzsimmons and Mickey Dugan introduce their pugilistic specialties. The Dawn of Freedom, Oct. 24.

Marie Walworth opened to a good house at the National Theatre in Shall We Forgive Her, which holds the stage for three nights, closing week with Madame X. Marie Walworth is well supported and gives a creditable performance. Clifford and Ruth in A High Born Lady for week Oct. 24.

The Standard Theatre Stock Dramatic company have a good card in Northern Lights. The cast includes John J. Farrell and Olive Berkley. For next week, The Little Detective.

Dummett's Minstrels at the Eleventh Street Opera House continue in public favor. The cakewalk and The Return of Wamamaka's Regiment are among the amusing features.

The Philadelphia season of grand opera under the management of Charles A. Mills, which will be inaugurated at the Academy of Music on Nov. 30, promises to be the most brilliant and successful undertaking in the history of the Academy. Mr. Mills announces that La Boheme, with the original instrumentation authorized by the publisher, Ricordi, and with Madame Malba, Mlle. De Loman, Sig. Pandolfini, and Sig. Benvenuto in the cast, will receive its initial production in this city.

BOSTON.

Fanny Davenport's Will—Attractions at the Hub—Cyrano and Cyrano.

(Special to The Mirror.)

BOSTON, Oct. 21.

Few changes were made at Boston theatres this week. The only newcomer in the line of a company is at the Columbia, where John Martin's Secret gives Boston a chance to see a leap for life. F. Aug. Anderson, Sheridan Block, and Emma Field are always welcomed to Boston with hearty good will. The melodrama's spectacular mounting is immense.

Frank Daniels made a change of bill at the Tremont to-night and appeared in The Wizard of the Nile. The fact that the opera was turned out to another company for last season made the return of the original more welcome than ever.

Men and Women is the revival at the Castle Square this week. It was given at that house last season with success, but J. H. Gilmore's unfortunate illness deprived Bostonians of a chance to see him in a character which suits him to a charm. Here is hoping that he may not have a similar attack before this week is over.

Paunt is the play for the stock company at the Bowdoin Square this week. Joseph Callahan is added this week to play the star part of Mephisto, but all the other characters are given by members of the stock company, including Marie Gilroy as Siebel.

Thomas E. Shaw continues his engagement at the Grand Opera House with great success, for he is the first attraction this season to play there more than a week, and this is the first time that he ever stayed in Boston more than a week. He varies his bill by throwing down the gauntlet to Richard Mansfield, and Mr. Henry Irving and doing Dr. Jekyll and Mr. Hyde and The Bella, in addition to The Man-of-War's Man.

Maudie Adams is in her fourth week at the Hollis Street in The Little Minstrel.

The White Heather has begun its second week at the Boston.

A Reign of Error is in its second week at the Museum, and will stay another week.

Anna Held and The French Maid still prove popular attractions at the Park and remain indefinitely.

Cyrano de Bergerac has reached the comedy stage in Boston, and the race for the first production in this city promises many funny features. As I said last week, the Hollis Street long ago booked the Mansfield production, and then the Daily production rushed in at the Tremont to begin Oct. 21. The Castle Square management sent J. H. Gilmore out to New York and might have sprung a surprise but for The Mirror. At any rate a little more than a week ago they sent around requesting the papers to say nothing of the production for the present, and that gave the Bowdoin Square a chance to arrange the first production on paper in Boston for the week of Oct. 24. That may have been a bluff, for now they say nothing about the piece and calmly announce that Romney Rye will succeed Paunt as originally scheduled. Then came out the public announcement of the Castle Square production, Oct. 24, of a variety troupe by E. K. Thorne and conducted by J. H. Gilmore. Meanwhile George H. Brennan, manager of Thomas E. Shaw, came landing on from New

York to see if his star could not get on a Cyrano three days earlier and thus win the Boston laurels. This was abandoned after many consultations, and the Castle Square will carry out its original intention and be the first in the field—unless Mrs. Irving Winslow's public reading of the play, 25, is accepted, but it will do this after a very uncomfortable fortnight for all concerned.

Louis Mason has been visiting friends in Boston during the past week.

Sydney Booth has returned from New York and is in Brooklyn at the home of his mother, Agnes Booth Schofield.

Boston people have been wondering where they would have a chance to see Viola Allen in The Christian. I should not be much surprised to see her appear at the Museum before the present season is over.

The Sunday Journal made a ten strike when it engaged the Rogers Brothers to edit its humor page next Sunday. Perhaps they may be induced to go into journalism as a permanent thing, while their comedy days are over. Although Fanny Davenport's will has not been filed yet, the secret of its provisions has been let out during the past week in this city. The bulk of the estate, which is said to be worth \$400,000, estimates ranging from \$250,000 to \$600,000, has been willed to Miss Davenport's husband, Melbourne McDowell, whose starting tour with Blanche Walsh was resumed at Portland to-night. Blanche Davenport, the only unmarried sister, is given \$5,000 and a half interest in the Davenport family home at Canton, Pa. May Davenport, the wife of William Seymour, has been bequeathed \$8,000 in cash and a number of Omaha water company bonds, the value of which is not given.

Another sister, Florence, who was for a time on the stage, but retired upon her marriage to Mr. Tier, has been granted a half interest in the household at Canton and \$5,000. To Edgar I. Davenport a legacy of \$5,000 is left, and Harry, at present in London with The Belle of New York company, receives a like amount. Seven nieces and nephews are bequeathed legacies of \$3,000 and \$2,000 each.

These bequests aggregate \$95,000. She leaves the remainder of the estate to Mr. McDowell. It was the intention of Miss Davenport that her library, jewelry and other personal effects be divided among various members of her family, for she left a letter containing instructions which did not appear in the will executed. Her jewelry is probably worth \$100,000, and she has a library of 40,000 volumes.

In addition, her ownership in America of the Sardou plays that have made her a fortune is a valuable part of her estate.

The Davenport estate includes several lots on Duane Boulevard, Chicago, valued at \$300,000, and several residential lots in Denver, which, however, never have greatly increased in value. At one time Miss Davenport owned a residence in San Monica, Cal., estimated at \$15,000, her home at Duxbury represents fully \$50,000, and there is the Davenport home at Canton, Pa., which is valued at \$10,000.

McDowell Hall, the beautiful home of Miss Davenport at Duxbury, has been closed for an indefinite period, and it is not known whether Mr. McDowell will continue to make it his summer home. Mrs. Edgar Davenport has been with her mother, Mrs. Andrew Davis, in Roxbury, but will rejoin her husband in New York this week.

Mrs. Seymour and her family were rescued from home on Westbury Street, New York, by Melodie Odell, while out of the Castle Square company, while during a fortnight recently, went over to New York and on to Washington, accompanying her mother, Mrs. James Odell, thus far on her return to her home in Charleston, S. C., after a delightful visit of a month or more with Miss Odell in this city. Grace Beale, who has made a success in the heavy role in The North and the Flamingo with the Kismet company, spent Oct. 21 with Miss Odell, who gave a dinner party in honor of her.

Mrs. E. A. Sutherland's little plays seem to be in general demand for professional production since Harry Woodruff did A Bit of Instruction and Minnie Dupree, Dr. Deborah, in vaudeville. Mrs. Sutherland's Colonel Ann will remain the property of Judith Berolite until some time in November, but on account of the wedding of her husband, Edward Marshall, in Cuba, she may not be able to give it the production as stipulated in the contract. Meantime there are several other actresses anxious to secure the play. By the way, Perry Wallace Mackaye, the son of the late Steel Mackaye, and collaborator of Mrs. Sutherland on Colonel Ann, was married at Shirley last week to Marion, daughter of Henry Lewis Morse, of Cambridge.

Peter McNally, the swimmer and life saver, will recite before the Playgoers' Club to-morrow. Peter is a clever newspaper man, but I did not know that the Playgoers were going into aquatic. They evidently mean to be in the swim. He contemplates a tour of the Keith circuit, giving exhibitions in a tank. He is a brother of John J. McNally, the dramatist.

Henry B. Harris has received a cordial welcome back to Boston from his friends who remember with pleasure the days when he was manager at the Columbia.

WASHINGTON.

At the Theatres—Hopper's Big Week—To Revive The Old Coat—Gossip.

(Special to The Mirror.)

WASHINGTON, Oct. 21.

The International Grand Opera company opened to-night at the Lafayette Square for a week of grand opera in English and Italian. Carmen was the opening bill. Selma Kronold in the title-role won the admiration of the large audience. Mary Helen Howe, a talented young Washington soprano, sang Pasquito with much feeling and expression, and was warmly applauded. George Mitchell as Don Juan, and E. J. Winfield as Escamillo gave excellent performances, and the Mercedes of Amelia Fields, the Michaelis of Nedda Morrison, the Zulings of Forrest D. Carr, the Morales of Karl P. Parker, El Dancairo of Henry Gunson and El Remendado of Quito Xani were admirable. The chorus was large and effective. To-morrow night (Tuesday) La Boheme will be given, with Clementine De Vere as Mimi. The repertoire for the week also includes Romeo and Juliet in English, and Faust, Il Trovatore, Cavalleria Rusticana, I Pagliacci, and Lucia di Lammermoor in Italian. Jefferson De Angelle in The Jolly Musketier will follow.

Stuart Robson in The Meddler was greeted by an audience that filled the Columbia Theatre. The production was received with unanimous favor. In the part of Francis Ell the droll comedian gives a characterization that thoroughly interests and amuses. Marie Burroughs shared strongly in the attention, and a capable supporting company, comprising Theodore Babcock, Harold Russell, Theodore Hamilton, J. Goodman Braye, Jr., George Pauncefote, S. Sherman Whitebeck, Maudie Granger, Gertrude Perry, Marguerite Tate, Laura Norwood, and Mrs. Stuart Robson, assisted. Brothers Byrne in Going to the Sun next.

The Conquerors is the offering this week at the New National Theatre. De Wolf Hopper in The Charlatan last week, on his return to the house after an absence of two years, scored strongly, playing again one of the usual big Hopper engagements that were a known quantity before he was transferred elsewhere. Della Fox in The Little Host will follow.

With a good audience the Grand Opera House commenced its season to-night under the management of Ormond H. Butler, the attraction being Lost in Siberia, which was well produced. The prices at this house under the new regime will be 15 25 and 50 cents in the evening, and 15 and 25 cents at matinees. The Finish of Mr. Fresh next week.

When London Sleeps is at the Academy of Music, where a large audience started the play for a week. The whimsy of the new next. The Cuckoo did a poor business here and Managers South and Rice have determined to shove it, and will present instead The Old Coat, which had a successful first appearance here in January.

The play, since its New York run, has been revised and strengthened.

The New York Permanent Orchestra, Emil Faur, conductor, will give a series of five concerts at the Columbia Theatre during the season on Tuesday afternoons, Dec. 6, Jan. 4, Feb. 1, March 1, and April 4.

De Wolf Hopper celebrated his election as Mayor of the Land Club by an oyster dinner with trimmings to the boys of his company after the performance Friday night.

Managers of Williams and Walker's Entertainment Company, led to a dissolution of partnership Saturday night and the closing of the show. Frank and Edward H. Allen are after the management.

David Towers, this summer manager of Glen Echo, sailed 15 for Havana, Cuba, as the agent of a syndicate which will establish an ice making and electric light plant in that city.

The Precision Play was again illustrated by motion pictures at the Lafayette Square Sunday Night to another big audience.

The warpage continues at Metropolitan Hall to good business.

JOHN T. WARD.

BALTIMORE.

Charles Coghlan and De Wolf Hopper—Lyceum Stock in Lettarblair—Other Attractions.

(Special to The Mirror.)

BALTIMORE, Oct. 21.

Charles Coghlan began a week's engagement at Ford's Grand Opera House to-night, presenting his successful play, The Royal Box, in which he was seen here last season. The good impression made by the play last year served to attract a large audience, which extended a hearty welcome to the starting actor. Mr. Coghlan's company is well up to the standard and includes Andrew Robson, Alexander Kearney, Palmer Collins, Charles Stanley, Claude Brooks, James W. Rankin, Harry Hays, R. C. Chasberlin, Taylor Graville, Mortimer, Weldon, Edgar George, Lotta Luthicum, Gertrude Coghlan, Josephine Adams, and Katherine Gray. For next week Manager Ford announces Waco's Minstrel.

Sonoma is undeniably popular with our amusement seekers. They attend his concerts until the "standing room only" sign is brought into regulation, and they liberally patronize his opera when presented by acceptable companies. Added to Sonoma's popularity is the large personal following of De Wolf Hopper. It is not to be wondered at, then, that this happy combination of good feeling brought a very large and enthusiastic audience to the Academy of Music this evening, where Mr. Hopper and his splendid company presented Sonoma and Klein's latest work, The Charlatan. Associated with the star are Neila Bergen, Alice Judson, Edmund Stanley, Alfred Klein, Mark Price, George W. Barnum, Arthur Cunningham, and others. The chorus is well drilled, well dressed, and well voiced. The scenery is beautiful, the properties in keeping, and the ensemble is delightful. The Charlatan will be followed by Stuart Robson.

Few plays are better liked than Marguerite Merrington's delightful comedy, Captain Lettarblair, in which the Lyceum Theatre stock company appeared at the Lyceum Theatre this evening. I have the most pleasing recollections of Mr. Robson and his superb company in this play, and it was with a feeling that I might be disappointed in the presentation that I attended Manager Albough's comedy theatre. An agreeable surprise, however, was the result, as the comedy was charmingly rendered with much of the old Lettarblair atmosphere about it. John Flood's conception of the Irish captain was by no means an imitation, being, on the contrary, bold, original and perfectly natural. James Kennedy won bar audience completely as Fanny Hadden. Lemora Bradley as Hyacinth and Beth Franklin as Polly Meddler were attractive in their respective roles. The remainder of the company were fully up to the standard that has been set for the Lyceum performances. The wife is the play selected for next week. Oct. 24 will mark the three hundredth performance by the company, when souvenir pin trays, engraved with pictures of the entire company, will be distributed.

The Brothers Byrne are presenting Going to the Moon at the Holiday Street Theatre, and the patrons were thoroughly enjoying the fun when I looked in upon them. The underline for next week is Robert Fitzsimmons, Edward Harrigan, and the famous Mulligan Guards.

Gayest Manhattan is the attraction at the Auditorium Music Hall. The music is under the direction of W. H. Bachelor and the stage management under that of C. H. Jones. The music is bright and catchy, and the specialties are very entertaining. The New York Vaudeville Stars, with Frank Bush and Lillie Evans, will follow.

Manager Charles R. Ford announces a lecture by Irmel Zangwill at the Music Hall on Thursday evening next. Mr. Zangwill will talk on "The Children of the Ghetto."

The Daily company's performances last week were well attended. Interest centred on Cyrano de Bergerac.

Kathryn Kidder's work at Ford's last week has been the subject of much favorable comment.

HAROLD RUTLEDGE.

CINCINNATI.

Keelcey-Shannon Company at the Grand—Bills of the Stock Companies.

(Special to The Mirror.)

CINCINNATI, Oct. 21.

Herbert Keelcey and Edna Shannon began a most promising engagement at the Grand to-night in The Moth and the Flame. It was capably acted and will draw the large audience. In the company are Joseph E. Whiting, Bruce McKee, David Torrence, Marion Abbott, William Shannon, Grace Beale, Ethel Kingston, and Lelia Ellis. Henry Miller is underlined.

The Nellie Stock company presented The Senator at the Pike yesterday, with James Nell in the title-role. Mr. Nell has had the advantage of having appeared in the play two hundred times and of having studied Mr. Crane's well-known impersonation at close range. The company was enabled, therefore, to give a finished performance. Lelia Vane, Julia Dean, and Charles King made their initial appearances with the company and were well received.

The Brady Stock company at the Star put on The Corsican Brothers. Frank W. Smith, of the company, was with Robert B. Mantall for several years, and his knowledge of the stage business has been an efficient aid in the proper presentation of the play. The audience was of a gratifying size.

Heuck's drew an exceptionally large house yesterday afternoon and evening with Weber and Fields' Pousse Cafe as the magnet. The company is headed by Frederick Hallen and Molly Fuller, and contains Charles Loder, Mayme Gehrus, John Sparta, Dalley and Hilton, the Johnsons, Fields and Harris, and others.

Manager Anderson, of the Walnut, has secured Hogan's Alley for the current week, where it opened Sunday afternoon. Gilmore and Leonard head the company, and are assisted by a number of competent performers.

The Murray-Lane Stock Opera company has arranged a treat for its patrons at the Auditorium this week, where, beginning to-night, Faust will be sung at popular prices. It is rendered in English, and that fact, coupled with the excellence of the principals and chorus, will result in good business.

James Whitcomb Riley, the poet, gave an evening of his laudable recitations at Music Hall to-night. The Minnie Stephenson, of Wabash, Ind., forming the Mendelssohn Quartette, had charge of the musical part of the evening. Their work was heartily applauded and enjoyed to the utmost. They have a bright future before them.

Burton Holmes will lecture at the Odium Nov. 3 on the Hawaiian Islands. The patrons of the Irish will vote this week on what play given by the Walli Stock last season should be repeated. The winning play will be produced week of Oct. 20.

Louise Kenna, son of the late Thomas W.

TO COMBINATION AND STOCK MANAGERS:

THE NEW BOY.

I have secured the exclusive rights to the above play from Mr. Charles Frohman for the United States and Canada.

OCT. 17, KEITH'S THEATRE, PHILADELPHIA.

OCT. 24, KEITH'S THEATRE, NEW YORK.

OCT. 31, HYDE & BEHMAN'S, BROOKLYN.

NOV. 7, KEITH'S THEATRE, BOSTON, MASS.

Kennedy, and who was in the Kean Stock company, now disbanded, secured a license last week to marry Evelyn Stewart, of this city.

Photographs of Joseph O'Meara are to be the souvenirs of the Star this week.

Manager Anderson left for the East last week on a business trip.

WILLIAM HAMPSON.

ST. LOUIS.

What the Theatres Offer This Week—Newland's Local Gleanings.

(Special to The Mirror.)

St. Louis, Oct. 17.

At the Olympic Theatre Saturday night Nat Goodwin changed his bill from Nathan Hale to An American Citizen. Last night Ward and Vokes appeared in The Governors and were received with the same amount of appreciation as they always are. Their company contains lots of talent of the farce-comedy kind.

Henry Miller opened in The Master at the Century to-night. It will be given to-morrow night again and at the Wednesday matinee. Later in the week A Marriage of Convenience and Hartness will be given.

Yesterday, before large audiences, the stock company at the Imperial gave The Crust of Society for the first time in St. Louis at popular prices. The company gave a fine presentation of it. The play was handsomely staged.

The programme at the Columbia was exceedingly bright and meritorious last week. Maudie Courtney repeated her success of the week before, and Henry Lee in impersonations came in for a big share of the applause. Yesterday the programme included Pauline Hall in operatic selections, Henry Lee, Hugh Stanton, Carr and McLeod, Ford and Francis, Willis and Loretta, Jess Dandy, and the Constantine Sisters. The attendance continues large.

Charles's Aunt was given by the stock company at the Grand Opera House yesterday. Gus Weinberg made a hit as Charles. The vaudeville included the Hawthorne Sisters, who made the hit of the vaudeville artists; Kimball and Donovan, Solarat, Annie Smith, the Raymond Musical Trio, and the popular biograph.

The week's bill at Haylin's is The Heart of Chicago, which is crowding the theatre.

The Royal Burlesque at the Standard this week have caught on with a good burlesque bill.

The Exposition continues to draw. Last Friday night was the banner night, occasioned by the visit of President McKinley, who met with a most enthusiastic reception. The Coliseum was packed.

An extra performance was given at the Century last night by Willie Collier in The Man from Mexico, as Henry Miller did not open until to-night.

Ed Gray, for many years connected with the Great Western Printing Company, will go out this week as advance representative of May Smith Robbins.

An elaborate supper was given last Wednesday night by Mattie Barle of the Imperial Stock company, to Mr. and Mrs. Nat C. Goodwin, Mr. and Mrs. Willie Collier, and several members of their respective companies. The supper was thoroughly enjoyed.

Katie Bennett, who was quite ill for several weeks at St. Luke's Hospital, where she underwent an operation for appendicitis, has recovered sufficiently to leave that institution. She expects to go to Chicago in a day or two.

Emmet Corrigan, leading man of the Grand Opera House Stock company, resigned last week and will go to the Columbus Theatre, Newark, stock company. His place has not been filled as yet.

Guy Lindsay and his pupils will give a performance at the Fourteenth Street Theatre next Thursday evening. Pygmalion and Galatea and Off the Stage will be presented. The casts will include Katharine Lacy, Cora Smith, Louise Schank, and others.

Louis Bishop Hall, of Willie Collier's company, is a St. Louis boy, and did some clever little bits of work in The Man from Mexico last week.

Way Weaver, son of Manager Weaver, of the Pioneer Hotel here, who made a hit in his whistling solos at the Columbia two weeks ago, has decided to adopt the stage as a profession. This week he is doing his specialty in Chicago, whence he will go to New York.

W. C. HOWLAND.

MATTERS OF FACT.

Managers Thall and Kennedy have wired that Yoo Yoozen played to capacity, Oct. 14, at the Oshkosh, Wis., Grand Opera House, which they say is one of the best towns and best managed one-night stands they have ever played.

Josh Ogden is booking My Sweetheart. Ada Melrose will head the company.

Frank Willis is said to be playing to exceptionally large business through Central Pennsylvania. The company has been enlarged by the addition of Melrose and Carlton and a new leading woman is to join this week.

Frank Holliston will be at liberty for leading roles after Oct. 28.

Blaney's A Hired Girl (Eastern) played to \$474 on Oct. 11 at Dunkirk, N. Y., the record popular price business at the house in two years.

Howard and Doyle's newspaper department is said to be proving successful. Owners of plays may now arrange for weekly reports of every play produced in this country.

Gilmore and Leonard broke their last season's record and house record for this season at the Walnut Street Theatre, Cincinnati, Sunday, turning people away before 7.30 p. m.

Roland Reed in The Wrong Mr. Wright is said to have played to nearly \$6,000 last week at the Grand Opera House, Chicago.

Sunday night, Oct. 20, is open to a first-class attraction only at the Lyceum Theatre, Detroit, Mich. Application for this desirable date should be wired at once to Manager E. D. Stair.

George B. Howard and Flora Dorset have resigned from James E. Waite's Stock company and will leave that organization Oct. 29. They are clever performers, and do a singing and dancing specialty.

The Robinson Opera House, Cincinnati, O., which is thoroughly stocked with scenery and the necessary accoutrements, may be leased or rented by communicating with the agent, John D. Davis, 414 Penn Street.

The New York School of Acting gives thorough instruction in elocution, fencing and acting. Competent instructors are in charge in each department. The offices are located at 26 East Twenty-third Street.

Arthur Trevelyan, the author and composer, is at work on a vaudeville comedy sketch.

Robert M. Edwards, juvenile and character actor, is disengaged. Among the parts played by him are Mr. Goldsmith, Chrysom, Agamemnon,

Rev. John Moorfield, and Major John Huntley in his own version of The Major's Appointment, entitled April Showers. Mr. Edwards has also played Koko, the Captain in Pinocchio and other light opera roles.

The week of Nov. 7 is open at Newport, R. I., owing to a change in the tour of a representative company. Attractions for this date and for Nov. 1 to 4, which are also open, are wanted by Manager T. F. Martin.

Samuel H. Speck has secured Joseph Le Brasseur's latest comedy, The Boston Friend of Boston, and will place it on the market through the International Play Bureau.

"The Governors," a new march composed by Ed J. Jolly, is very catchy and will probably become popular.

Joe Totten, who is playing the light comedy roles with the Columbia Stock company, Newark, has achieved success, the press being outspoken in praise of his performance.

Meta Brittain's work as the Baroness in Durand's Kismet last season received most commendatory mention everywhere. Her clever performance in Secret Service the previous season is almost as well remembered.

Ellen Vochay has returned to New York and opened a school of elocution, dramatic art and music at 219 West Twenty-first Street.

Mlle. Hortense, who has never been on the stage, but who sings French comic songs, wishes engagement.

The Bells of Shandon will open at one of the Brooklyn theatres within two weeks, with James Reagan in the leading role.

Charlotte Lambert, whose clever performance as Vivian in The Sporting Duchess was her favorite notice last season, is open to negotiate for the season.

Good attractions can be accommodated with open time at the Philippi Opera House, Philippi, W. Va., a splendid show town with a good theatre-going population. J. L. Koon is the manager of the house.

George W. Juna, whose trade-mark is "nothing if not original," and who is one of the best experienced advance men on the road, is open to offers. He may be addressed at Indianapolis, Ind.

Thanksgiving day and night can be had by a first-class attraction at the Johnstown Opera House, Johnstown, Pa.

Bert Coote, having secured the exclusive rights of The New Boy, wants combinations and stock managers against further use of this play without his consent.

The new season of the Portland Theatre, Portland, Me., is R. E. Rounds, who is assisted in the management by A. F. Eastman. The Portland is the popular priced theatre of that city, and plays the best combinations and only high-class vaudeville companies. The theatre has an ample supply of good scenery, while all its other appointments are entirely new.

Blaney and Vance's A Boy Wanted (Southern) played to over \$5,000 in Texas towns last week.

Edward C. Clifford, basso of Clifford and Huth's A High Born Lady company, is making a hit with his two stirring songs, "A Son of the Desert" and "The King of the Flame."

Miller, Steel and Company's Dramatic Sensation is said to have done good business this season. The company is now in its seventh week. The organization is headed by Rachelle Renard, accompanied by John A. Preston, and the following people: Cameron Stratton, E. Everett Mayo, Charles A. Clark, Fred Dwyer, Margaret Devereaux, Wilson Collins, Charles, and Phares W. Wolf. The repertoire is shown between the acts, in addition to late illustrated songs.

The Lorin J. Howard company opened for three weeks at the Lyceum, Chicago, Sunday, and is said to have scored a professional and pecuniary success. Howard and Doyle are attending to the routing. Eugene Spofford has done excellent work in announcing the company for "Peace Jubilee" week in Chicago.

The Gay Bess company is said to be playing to large business in the West.

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In The White Squadron and in The Cherry Pickers. Mr. Joseph Totten did work in both of these plays that called for more than ordinary action. He put lots of life in the characters, and may be set down as a first-class light comedian.—Sunday Call, Newark, Oct. 9, 1898.

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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1897)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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Two lines ("double") professional cards, \$2 for three months; \$5 for six months; \$8 for one year.

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"Preferred" positions subject to extra charge. Space on last page except from this notice.

Last page closed at noon on Friday. Changes to standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 7 P. M.

SUBSCRIPTIONS.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

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NEW YORK, - - - - OCTOBER 24, 1898.

Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

Tuesday, Nov. 8 (Mention Day), being a holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to be published on that day and to bear date Nov. 12. Correspondents will therefore forward their letters at least one day in advance of the usual time of mailing.

TO ADVERTISERS.

Advertisements for THE MIRROR dated Nov. 12 cannot be received later than 10 o'clock A. M. on Saturday, Nov. 5.

THE "REFRESHMENT" ADJUNCT.

ONE of the London dramatic newspapers is exercised about the action of the licensing committee of the City Council of Manchester in granting licenses to theatres in that city with a restriction—a new condition—against the sale in those places of amusement of intoxicating liquors.

As English theatre licenses, as a rule, have long carried a permission to sell liquors, there appears to be apprehension on the other side that the restrictive spirit shown in Manchester may spread to the injury of this incidental interest in other cities.

This matter emphasizes one distinct difference between dramatic theatres in England and in this country. In England the liquor privilege in conjunction with amusement is general and accepted as a matter of course; here it is not permitted, and here also, it may be said, it would not be tolerated by the public which supports first-class theatres. It is not that this public is either provincial or intolerant of the use of liquors. Here there is a commendable sentiment that insists upon keeping separate the "bar" and the drama, no matter what the particular drama may be.

There does not appear in the better English theatres to be any particular demoralization on either side of the curtain as a consequence of the general acceptance and patronage of the liquors privilege. There it has settled down to the evenness of long habit. Here it would be different, and here, in this respect, matters are well enough as they are.

Some time ago a "feeler" was sent out by certain managers of theatres in New York as to the question of liquor liberties in their houses. These managers, who confessedly are "in the business" for just what they can make the business yield to them, no doubt during their observations abroad had noted, with the awakening of a native cupidity, that there would be more money in the sale of theatre tickets in a place that also kept liquors for sale than there could possibly be in the sale of tickets alone. Whereupon several of these managers inspired in an accommodating local newspaper and themselves participated in a "discussion" on the subject of licensing theatres to run bars. In this "discussion" the alleged "convenience" of the bar or buffet to theatre patrons was dwelt upon. Thanks to the sentiment against any such proposition that here prevails, this agitation of the subject struck no sympathetic chord, and

the scheme was quickly and discreetly dropped. Patrons of the theatre here witness the play without opportunity to patronize a bar in the same enclosure, as they promise long to continue to do.

AS TO MR. ZANGWILL.

ISRAEL ZANGWILL, a prominent literary and critical figure in London, is at the moment attracting a great deal of professional and journalistic attention in this country, his visit to which relates mainly to his avocation as a lecturer. In London Mr. ZANGWILL has been wont to criticize the drama and actors in forcible and epigrammatic English, and there will be found many who have agreed with him as well as a multitude of persons who have not concurred in his opinions. Here Mr. ZANGWILL the other day spoke critically, and in the main pessimistically, of the theatre of to-day. His lecture on the present stage, its material, its managers, its critics, and its more numerous public has raised a storm of protest.

Mr. ZANGWILL, in literature and in criticism, is an extremist—perhaps, in his way, an enthusiast—and above all, a molder of sentences that bite into his subjects. All extremists at times overassert and magnify, because it is their nature to. Mr. ZANGWILL has exaggerated in his strictures on the drama and the theatre of to-day. But in one or two matters he has told the truth in characteristic manner. In his treatment of the whole subject he has not used that discrimination and judgment that could give plausibility—to say nothing of authority—to his dictum. As an extremist—or perhaps as an enthusiast—he has hit one or two nails on the head very hard, while as to other things almost the only result has been the sound of his hammer.

As to the things about which Mr. ZANGWILL is right, THE MIRROR agrees with Mr. ZANGWILL. As to the matters about which he is wrong, it does not require argument to confound him. On the whole—and perhaps this will redound to his immediate profit—Mr. ZANGWILL has been taken too seriously, and there is a possibility that this will really please him. As to some of his most snappy phrases at the expense of the theatre, they relate merely to the technique of a smart man. It must not be forgotten by those who love to submit their intellects to another's play of wit and satire that the epigrammatist, like the poet, should have license. Otherwise the epigrammatist would find it hard to manufacture epigrams.

NOT A WISE CHOICE.

THIS is an era of journalistic sensations, but there are sensations and sensations in journalism. One day last week a New York newspaper distinguished rather for the sensational character of its sensations than for their frequency, devoted its first page to an attack upon a woman who some time ago sought to realize upon her notoriety by adopting the stage, by a woman quite as notorious, who also wishes to adopt the stage, and who became her own promoter and was permitted to use the newspaper as a medium, it would seem, because the "story" was "exclusive."

The woman with the later stage ambition was in court some time ago on a charge that failed because, as it was said, she hypnotized one jurymen after another, with the legal bar as a barrier. She had been connected with a notorious case, had herself figured in another notorious case, and from all accounts was a past mistress in most of the artifices that sometimes finally bring women of like exploits into a legal atmosphere. Yet according to her story, spread upon the most prominent page of a newspaper, she was originally an innocent who had been fleeced and demoralized by the women whom she attacked. There was an air of knowledge in her story that made it plausible. There were in it many moral saws and modern instances. Her own sophistication quite clearly antedated it. Yet she told it, with sensational adornments, confessedly to get an attention that might assist her stage debut.

There is no room on the stage, in any of its fields, for this woman or for any woman of her ilk. One might assume, from reading her story, that she is a penitent, and that from her experiences much good might result to others if others were instructed as to those experiences.

Why does it never occur to such a woman to seek the seclusion of a convent or to prepare herself for the pulpit?

EVERY development thus far in the preparations for the Anniversary Christmas number of THE MIRROR gives assurance that it will be the most noteworthy and representative dramatic holiday publication ever issued.

PERSONAL.



HART.—W. S. Hart was engaged for the role of Sir John Oxon in the support of Julia Arthur only four days before the opening at Detroit. Notwithstanding the limited time for preparation, he made a decided hit in the part.

BRADY.—William A. Brady has returned from a week's stay at West Baden Springs, Ind., much improved in health. Mr. Brady, though far from New York, talked with his representative here by telephone every day at a cost of something like \$15 a talk.

RHEA.—The condition of Madame Rhea, who is suffering from cancer, is said to be critical. She is at Montmorency, France.

GERARD.—Louise Gerard (Mrs. Albert Gerard-Thiers), the American soprano, made her debut in grand opera last month in Venice, and is now appearing with great success in the principal cities of Italy. Her success is especially gratifying to Miss Gerard's American friends, as her entire musical training was received in this country.

MACBETH.—Helen Macbeth has been touring in England for five weeks with the Royal Court Theatre company.

LEHMANN.—Lilli Lehmann has signed to sing here this season with the Maurice Grau Opera company.

BERNARD.—Sam Bernard has decided to abandon his starring tour in The Marquis of Michigan and has been secured to play in A Dangerous Maid, at the Casino, the role originally intended for Thomas Q. Seabrooke, who will tour with Yankee Doodle Dandy.

NIELSEN.—Alice Nielsen has been sued by Max Decsi for \$720, alleged to be due for vocal lessons given in 1890 and 1891. Miss Nielsen says that she sang in an opera by Decsi without pay, and feels that she is his creditor rather than his debtor.

DALY.—Augustin Daly has announced that his company, headed by Ada Rehan, will play Cyrano de Bergerac exclusively on the present tour.

TERRISS.—W. Terriss and W. T. Terriss, sons of the late William Terriss, arrived on Friday from Europe.

SOTHERN.—E. H. Sothern will present at the Lyceum on Oct. 31 The Old Love and the New, by Abby Sage Richardson and Grace Livingstone Furniss. The comedy was tried recently in Philadelphia under the title A Shilling's Worth.

REEVES.—Sims Reeves, the great English tenor, became an octogenarian on Sept. 26. He is reported to be hale and hearty.

NEBHITT.—Miriam Nesbitt made her debut as leading lady with James K. Hackett last week in Brooklyn, playing the role of Monica in The Tree of Knowledge, originated in this country by Mary Mantering.

BELLEV.—Kyrle Bellev will play D'Artagnan in the production of The Three Musketeers at the Globe Theatre, London, to-morrow (Wednesday).

EDISS.—Connie Ediss, of the London Gaiety company, met with a painful accident recently though falling down the steps of her house. She is temporarily out of the cast of A Runaway Girl.

ALEXANDER.—George Alexander will produce Edward Rose's drama, In Days of Old, at the St. James Theatre, London, in January.

EDWARDS.—George Edwards has renewed his lease of the Gaiety Theatre, London, for twenty-one years.

KENDAL.—Mrs. Kendal has written "A Chapter of Autobiography" for that bright London journal, M. A. P.

RUSSELL.—Lillian Russell is now in London, having canceled her continental music hall engagements because, it is said, she did not choose to sing in countries whose language she could not speak. She may appear soon in London. Her sister returned last week from Europe.

IRVING.—Sir Henry Irving, in a recent interview in the London Mail, denied the reiterated report that Ellen Terry was to leave his company. Several American newspapers have misconstrued Irving's characterization of the newspapers that have spread this report

as an assault on the press of this country. What Irving did say was that he knew that the American press, with a few exceptions, is "too just and too generous to give credit to wanton calumny." The "exceptions" are well known. Irving and Miss Terry will again visit this country, and when they come will probably present Richard III. and Cyrano de Bergerac.

ELDRIDGE.—"Aunt" Louise Eldridge entertained the soldiers in one of the nearby camps last Saturday, reciting "The Star Spangled Banner" and its story. She was received enthusiastically, and the soldiers gave her a small museum of war relics.

YEAMANS.—Mrs. Annie Yeamans spent Sunday in town, assisting in the celebration of the birthday of her daughter, Jennie.

LETTERS TO THE EDITOR.

THIS METHOD SOME EMPLOY NOW.

NEW YORK, Oct. 15, 1898.

To the Editor of The Dramatic Mirror:

SIR.—It would greatly enhance the prospects of all managers representing traveling musical and dramatic companies if, instead of putting out the cumbersome and in many instances unsightly lithographs, they were to have photographed and set up attractively small views of the special scenes of the plays presented, and of the members of the companies. Such methods as this would insure specially prominent window and other advantageous privileges of exhibit, and would also be an immense saving of expense. Two-thirds of the proprietors or lessees of stores throughout the country, particularly on the principal thoroughfares, refuse to put the cumbersome lithographs in their places of business, when they would gladly place a smaller photograph depicting the plays and players to the advantage of both local and traveling managers. Let the traveling company managers think this over.

A LOCAL MANAGER.

TAKES UP THE CUDGELS.

CHICAGO, Oct. 15, 1898.

To the Editor of The Dramatic Mirror:

SIR.—I may not be much of an actor, but I am something of a manager, and as Mr. Zangwill will never be a member of my company and I do not intend producing any play from his pen I need not hesitate to say what I think. Mr. Zangwill is posing as a critic about estimating himself in the light that he deserves. His tirade against the actor and the stage is so unfounded that it is only necessary to read it to be convinced of his error. So long as he deals in the glittering generalities that cover a multitude of selfish inconsistencies we are obliged to make an attempt to believe him; but as soon as he mentions details that give his sense of artistic honor we realize how wrong he is, and that his comments are the outgrowth of prejudice and ignorance. There has always been a good and an evil phase of the drama; for that reason the better drama is educating the masses who still believe that Mr. Zangwill's sphere is the proper one. Because only two thousand people can see a play at a time does not prove that the play appeals only to the mob; it does prove that the play appeals to the select and the studios of all classes and that their public example will be followed. Millions of people may read a bad book in private, but never see a bad play in private. The publicity of the stage is its crown of purity. It unites all classes. The privacy in which Mr. Zangwill's books may be read may lead to more evil than has ever been pictured by the Frenchman whose immoral plays he must have seen. When this self-appointed critic questions Mr. Irving's regard for Tenyson, he discloses the flimsy foundation upon which his criticism is constructed, for nowhere has any one man in any art done more for art's sake without regard to material gain, or how it pleased Mr. Zangwill, than Mr. Irving, whose opinion of his critic would probably be of interest. Most critics, not including Mr. Zangwill, are so conscientious and so faithful to their papers, the public and the players that Mr. Zangwill's opinion of them is worth nothing. If Mr. Zangwill were sincere, if he really knew what he was talking about, he would illustrate the alleged shortcomings of the drama and its devotees with facts, and then he might proceed to prove his right to a respectful hearing by suggesting something of a remedy. Royalty may "tremble before anarchy," but the drama will never tremble before Mr. Zangwill's criticism, because the drama is to-day purer than ever before in its history, and cleaner than the literature that can be read only in the closet with the aid of a disinfectant. The greatest danger that now threatens the drama is that Mr. Zangwill's methods of booming his lecture tour may lead him to write a play that some misguided manager may accept, that some ignorant playgoer may like and some dishonest critic of Mr. Zangwill's personal following may praise.

HOLAND REED.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

A. B. H., Brooklyn, N. Y.: It is entirely a matter of contract.

HERBERT C. CARLYLE, Chicago, Ill.: Joseph Brooks owns the rights of An American Heiress.

W. G. CAMPBELL, Geneva, N. Y.: Hazel Kirke was first produced over eighteen years ago.

N. F. L., Great Barrington, Mass.: George Thatcher first appeared with the San Francisco Minstrels in 1877.

R. C. STUART, Providence, R. I.: Denman Thompson first appeared in The Old Homestead over seven years ago.

METROPOLIS, New York city: Edwin Stevens made his vaudeville debut at Keith's Union Square Theatre, New York city, on March 18, 1895.

K. F. DIETRICH, Chicago, Ill.: Marie Van Zandt made her American debut in La Sonnambula at the Auditorium in Chicago on Nov. 13, 1891.

W. S. ROSE, Richmond, Va.: Communicate with Charles Barnard, Corresponding Secretary of the American Dramatists' Club, 1440 Broadway, New York city.

H. K. C., Evansville, Ind.: The play is published by Harold Roorbach, 132 Nassau Street, New York city. It was partly adapted from a German source.

OLD TIMES, Harrisburg, Pa.: Daniel Shelby was his professional name. His real name was Daniel J. Macher. He died at Wilkes-Barre, Pa., on Feb. 4, 1895.

W. D. H., Bradford, Pa.: Twenty to One, which the late W. A. Mastayer produced season of 1887-88, was adapted from a German opera called John Maedchen und Kain Maen.

F. H. T., Boston, Mass.: The big benefit tendered to the late Henry E. Abbey took place at the Metropolitan Opera House on April 21, 1884. The receipts were about \$36,000.

DAVID CONGER, Chicago, Ill.: 1. Within a year. 2. No public performance is necessary in this country to protect your dramatic rights in the play has fulfilled all the requirements of the copyright law.

J. A. T., Toronto, Canada: "I've Just Come Back to Say Good-bye" is published by Charles E. Harris, Milwaukee, Wis.; "Kiss Me Honey, De" is published by Weber and Felder, and "Military Melody" is published by Joseph W. Stern and Co., New York city.

THE USHER.



The gubernatorial contest is not attracting more interest in this city than the issues raised in connection with the principal candidates for the Supreme Court judgeships.

It is a far cry from the cauldron of politics to the placid precincts of the stage, and THE MINOR rarely has occasion to depart from its own special subject to comment upon the less inviting one of political controversy. But in the present instance there is reason to make an exception.

Members of the profession are even more concerned in the maintenance of a pure judiciary here than in the selection of a governor of the State. The bulk of theatrical litigation is carried on in the courts of New York county. Managers and actors, therefore, have a personal as well as a civic reason for wishing to see the crime kept unsullied.

Judge Daly, who has received the great compliment of a nomination from those that were formerly his political adversaries, is a brother of Augustin Daly. He has occupied a seat on the bench for many years, and he has made a record for uncompromising honesty wedded to pronounced ability that has won the universal respect and admiration of the members of the bar and the community.

Opposed to Judge Daly is a man whom the non-political Bar Association publicly and formally asserts is "not a fit person to be a justice of the Supreme Court"—a man who owes allegiance to a corrupt political gang, one of whose aims is to prostitute the courts of justice, to protect the lawless, and to control the machinery of the law so that it can be used for the gratification of private and discreditable interests.

As between Judge Daly and his opponent there can be no hesitation in the minds of decent and honorable men, and such members of the profession as vote in this city will do well to weigh the records of both candidates and cast their ballots accordingly on election day.

The methods employed to work up business for The Sign of the Cross among the religious people are amusing.

An agent is employed to visit ministers and induce them to accept free seats for the performance with the expectation that they will write commendatory letters, which can be used for advertising purposes, or at least "root" for the play among the members of their congregations.

Fortified by the use of the Christian emblem in the newspaper advertisements and with pamphlets printed in the style of Lenten notices or ecclesiastical publications the game is carried on with more or less success.

Is it strange, when methods like these are brought to light, that the public often entertains uncomplimentary views regarding managers and management—views that unjustly include the pursuit in general?

It is curious to observe with what persistency the disciples of the speculative school of theatrical exploitation dwell in their press-work upon the two or three subjects that they consider interesting to playgoers in connection with their ventures.

They appear to think that there is a mad desire to know about receipts. Accordingly, we are deluged with stuff about the money they are taking in—as if that were a matter of the slightest import to anybody except their landlords, employees and creditors.

Other favorite topics are the scenery, the dresses, the beauty of the leading actress—everything that glitters or makes a show, in fact. These are matters of the greatest significance to the speculators themselves, and they fondly imagine that the public is equally sensual and equally deficient in intelligence.

What the speculators do not exploit is the artistic quality of a play, or the skill or power of an actor. These matters are of the least consequence in their estimation; hence we find the sensual side of the stage chiefly receiving attention at their hands.

The Conquerors is not meeting with favor on the road. The St. Louis and Cincinnati public have given it the cold shoulder, and the press have left little or nothing unsaid in its condemnation.

Under able management the Lambs' Club has developed a degree of prosperity unusual in most clubs and quite unknown in actors' clubs that are self-dependent.

The Players', owing to the princely gifts of Edwin Booth, is independently situated. The Lambs' annual treasurer's report the other day showed a balance on hand of more than \$50,000, with property aggregating a good deal more.

The fold has harmoniously elected a strong

board of officers for the coming year, and its present condition and future prospects are most gratifying.

Fanny Davenport's will, bequeathing a large fortune to her devoted husband, Melbourne MacDowell, has been the subject of considerable comment since its contents became known.

She has provided for her sisters and remembered all her other relatives, and the criticisms that have been made because she chose to bequeath most of her property to Mr. MacDowell were uncalled for.

The real disappointment in the actress' will was its omission of the Actors' Fund. And there was no reference made to the home for aged actors which she projected a few years ago.

Mr. Zangwill's address on the drama has turned out to be a capital initial advertisement for his lecture tour. The discourse was studded with glittering epigrams of the Ovidian variety, which sound well but which on analysis are found to mean little.

There were some grains of truth among Mr. Zangwill's chaff, although they seem to have been overlooked in the chorus of protest naturally aroused by his extreme utterances.

Despite the Herald's editorial defense of certain existing evils in the theatre which Mr. Zangwill pointed out (a matter-of-course defense, as the Herald—either through choice or from pecuniary motives—has gone on record as the unblinking guardian of those evils), the fact remains that the lecturer described some of them accurately.

His idea of modern managers does not fit the case, but it exactly characterizes the vulgar, illiterate creatures that under the guise of speculating in the drama are striving to throttle all its worthy aspirations.

The type of this limited but pervasive class answers Mr. Zangwill's description. He is "a very bad business man;" "he usually comes from the riff-raff of the populace;" "he cannot tell good from bad."

Managers there are, and many of them, that have nothing in common with the blatant, browbeating, bull-headed ignoramuses that constitute the speculating group, and who, like dramatic artists, suffer at their hands. If Mr. Zangwill had had time and opportunity to inform himself on this subject since reaching our side, he would have differentiated these men and the others.

MADAME GREY'S RECITALS.

Madame Annie Grey, the exponent of Scottish song, made her third and final New York appearance last Friday evening in Chickerling Hall. Her series of recitals have given especial delight to the Scotch-American contingent, and from a literary and historical standpoint were extremely entertaining and instructive, while the artistic side was not without merit. A new interest has been awakened in the ballads of "bonnie Prince Charlie's" time. An entire evening was devoted to the poems and songs of Robert Burns and Madame Grey's description of his checkered career was a clever sketch full of both pathos and humor. The reward of literary genius in those days won the poet the munificent sum of one hundred pounds sterling for a volume of poems of which only six hundred copies were published. Last Spring a single volume of this first edition was sold in London for a bibliophile for 575 pounds—"and an American at that," observed Miss Grey in relating the incident, at the same time expressing a regret that this rare volume should have left Scotland where Burns lived and wrote and died. Madame Grey will repeat her recitals in Boston and other cities of note.

TESTIMONIAL TO C. B. CLINE.

C. B. Cline, who was manager of Koster and Bial's for several years, met with a serious accident a few days ago, which will confine him to his room for several weeks. There is a movement on foot to give him a testimonial, and his many friends are working very hard to make it a success. It will take place at some theatre in this city in the near future, and will undoubtedly be a big success, as Mr. Cline is very popular in the theatrical and business worlds.

JONES AS A GLOBE TROTTER.

The one hundredth performance in England of What Happened to Jones was celebrated at the Strand Theatre, London, on Sept. 29. Manager Charles Arnold is arranging to send Jones on a jaunt through South Africa and Australia and as soon as the translations are completed the theatregoers of Germany and France will have an opportunity to laugh at the troubles of Mr. Broadhurst's hero.

THEATRES BURNED.

The Nichols Opera House, Lowell, Ind., was completely destroyed by fire Oct. 4. Loss, \$50,000. It is supposed to have been the work of incendiaries. The Opera House at Dumfriesville, Ind., was destroyed by fire immediately following an amateur performance Oct. 11. Carelessness is thought to have caused the flames.

AN AMUSEMENT COMPANY INCORPORATED.

Articles were filed at Trenton, N. J., Oct. 7, incorporating the Sanford Amusement Company. The following are the incorporators: A. M. Sanford, James H. Robinson, H. C. Beach, and James Looker. The capital stock is \$10,000, of which \$1,000 is paid in. The company has for its object the producing, buying and selling of plays.

FIRST COMPANY TO BREAK QUARANTINE.

Manager W. M. Gray telegraphed to THE MIRROR from Memphis, Tenn., on Sunday: "A Parlor Match company broke through the quarantine and reached Memphis—first dramatic organization to enter in several months. The house is completely sold."

ISRAEL ZANGWILL ON THE DRAMA.

On Tuesday afternoon Israel Zangwill, the English author and critic, lectured on "The Drama as a Fine Art," at the Lyceum Theatre. His discourse gave evidence of study of the subject in hand, and was frequently illumined by brilliant flashes of epigram and paradox. Those of his audience who came to hear a worthy subject worthily discussed were not disappointed.

Mr. Zangwill had little praise to bestow upon modern plays and methods—indeed, in his opinion, the only two great plays that have been written since Shakespeare's time are *The Stooge to Conquer* and *The School for Scandal*. He condemned the musical comedies and realistic melodrama of the day in no gentle fashion, and in the course of his lecture he shattered many of the average theatregoers' ideals with ruthless hands.

"I suppose you have seen the newspaper criticisms of my lecture," said Mr. Zangwill to a MINOR representative on Friday. "They were very odd—very garbled. The truth is that every public speaker has nowadays to face critics who have quite made up their minds what they are going to say about a lecture before the lecturer has opened his lips. The clever, satirical bits which have been prepared must be used, you know, whether they exactly fit or not."

"I believe that the Herald tried to use me fairly, but it is evident that the man who wrote the editorial in to-day's issue was not at the Lyceum Theatre on Tuesday afternoon. He makes the painful error of criticising not what I actually said but what was attributed to me by the reporters. For instance, I stated very plainly in my lecture that the drama to-day is vastly better than it was at the beginning of the century. I was reported to have said exactly the opposite, and consequently the editorial writer takes up arms against me and devotes several inches of space to proving precisely the thing that I stated in the first place."

"Again, he says that I sneer at managers as shopkeepers. Now, I neither sneer at them nor blame them for being shopkeepers—that is exactly the position in the theatrical world that they must necessarily occupy—but I do condemn them for being bad shopkeepers. Certainly he is a poor man of business who refuses to deal in any but the meanest quality of goods."

I read an editorial in THE MINOR of last week that expressed very forcibly my own idea regarding this condition of affairs—that some managers choose to cater to a vulgar public rather than to an intellectual public."

The Herald to-day published a number of letters from prominent managers and actors in which the writers replied to my criticisms of them. I am sure that many of these gentlemen did not hear my lecture, but, having been asked their opinion of it, they were obliged to form one, and of course had to do so from the reports in the papers. It seems to me that the idea of referring the question to them for judgment is really ridiculous. Suppose, now, that I had accused the wine merchants of selling bad wine; would you ask the wine merchants themselves to decide whether or not my statement was true? Assuredly not. You would certainly lay the matter before disinterested connoisseurs."

Curiously enough, some of these very men who publicly disagree with me have said to me privately that they know I am right and that personally they are on my side. You understand, though, that they could not consistently acknowledge their real opinions in print."

EDDIE C. BALD ON HIS STAGE DEBUT.

Eddie C. Bald, the champion racing cyclist, was in town recently, and a MINOR man talked with him about his coming stage debut.

"I know it's a long jump from the wheel to the stage," said he, "but I believe that it can be made successfully, and the wheel goes with me anyhow, you know. My play, *A Twig of Laurel*, is by Warren Ford, of the Rochester Democrat and Chronicle, and the chief scene, of course, is a cycle race in which I must win fame, fortune and the girl, but don't imagine that it is to be a loafing match. Two crack riders, probably Earl Kiser and F. A. McFarland, will accompany me to make that race interesting, and, wherever we play, we shall invite favorite local riders to compete. I have got to win the race, and it will make me move to keep ahead of these men. The race will be ridden on real wheels, especially constructed for stage purposes, and a panorama will supply the illusion of the track."

"I've never tried to act, not even as an amateur, but I'm studying hard, with competent coaching, and I've faced so many enormous crowds that I don't fear stage-fright. My part is a good one, intensely heroic, of course, and we shall begin rehearsals here immediately upon the conclusion of my racing season at St. Louis, opening Oct. 31. Between trial heats and races nowadays you may find me wandering about training quarters with a manuscript part in hand, and they tell me, a look of awful earnestness. The play's action occurs in the Berkshires and in New York, an Indian legend suggesting the title. We shall carry all the scenery, with a company of seventeen prominent people, including a quartette and specialists. The enterprise, as you know, will be directed by the Luescher-Heffron Company, business men of Syracuse. Please don't get the idea that I am not serious about it. I don't wish to rely upon my racing record alone, but mean to prove that I—unlike some athletic stars—can act creditably, realizing that 'the play's the thing.'"

Eddie Bald is a handsome, finely built youth, whose appearance has earned him the sobriquet of "the Adonis of the Racing Path," and whose intelligent, gentlemanly bearing has won him the name of "the Chesterfield of the Track." He should make matters as interesting for the matinee idols as he has for his fellow-cyclists.

MATINEE BY HART CONWAY'S PUPILS.

The pupils of the school of acting of the Chicago Musical College, direction of Hart Conway, gave their first matinee of the season at Studebaker Hall, Chicago, on Saturday, before a large audience. Three light plays—J. Stirling Coyne's *The Broken Hearted Club*, J. W. Jones' *On an Island*, and Rose, the Winner—were presented by Richard Waldron, Walter Willis, Seymour Meisel, Henry L. Hall, Walter Freeman, Nina Probert, Albertine Benson, Charlotte Ashton, Jessie Baldwin, Edith Wilbur, Elinor Crescy, Violet Preston, Grace E. Cupe, Elinor Lincoln, Ruth Poole, Bessie L. Stewart, Rosamond Shackelford, Olivette McDorman, and Mrs. Helen G. Naher.

GOSSIP OF THE TOWN.



John B. Weeks will open on Oct. 24 in *Klondike Hearts*, by Arthur L. McCormick, managed by Charles D. Clark, with Elinor J. McCormick as treasurer, and Joseph Buckley ahead. The play tells of colonial days, with an old New England tavern for the first and last acts, and deals with the Continental soldier, with homespun comedy and spinning-wheel love-making; full of dramatic action, it is said, and climaxes all thrilling and impressive. Mr. Weeks will impersonate a half-breed—Indian and French—French accent, the manner of a courtier, a gambler, subtle, cool and calculating—the long, straight, raven hair, the powder horn and game bag. Another role, the lead, will be played by Frederick Sawley. A complete production and beautiful mounting will be carried. Special drawings and designs have been gathered near Bennington, about which city the incidents of the play are supposed to have taken place in 1777. The Smithsonian Institute, Washington, and Deerfield Hall, Massachusetts, have both furnished valuable suggestions.

William Stephens has retired from management of the Stephens' Opera House, Fulton, N. Y., which will be directed hereafter by Joe A. Wallace, of Oswego, as manager, with Edward Quirk as resident representative.

The original cabin in which Uncle Tom is said to have lived still stands on the World's Fair grounds in Chicago, whither it was taken from the Red River country in 1893, and it may soon be sold or auctioned.

Willie Collier is writing a comedy in which he may star next season. It is entitled *Mr. Smooth*.

Manager Charles E. Evans, of the Herald Square Theatre, took advantage of the fine bracing weather of yesterday and came down from his Harlem home on his bicycle.

Grace Freeman succeeded Harriet Steerling in the part of Helen Hastings in *The Marquis of Michigan* at the Bijou last evening.

William Calder departed for his California home Oct. 11, to remain until next summer.

A. J. Sharpley, Clara Matthes, and the Maxwell Comedians have all secured the rights to *The Red Cross Nurse* from the International Bureau.

John J. Pierson, who was with *Under the Polar Star* last season, has been compelled to retire from the stage for an indefinite time, owing to serious eye trouble. He is under the care of a specialist.

Sallie Partington, who in the old days, was one of the most popular actresses in the South, is said to be living in poverty near Richmond, Va. During the war Miss Partington was a member of the stock company in Richmond, and was a great favorite with the Confederate soldiers who nightly thronged to the theatre. In sad contrast to her girlhood days of prosperity, she is now striving to save her little farm from the foreclosure of a mortgage.

The Victorian Cross, after its engagement at the Clark Street Theatre, Chicago, this week, will work its way through Michigan and Canada, and reach New York Christmas week. Hugh Ettinger has become interested in the management with Martin J. Dixon, and they have leased the Clark Street Theatre, where they will present melodramas and farce-comedies.

Manager H. W. Corey, of the Middletown, N. Y., Casino, after long watching over his wife and his mother, both dying, is now seriously ill at his home in Middletown, broken in health by his untiring vigil.

Fred Hooker is very ill at his home, Roslyn, N. Y.

Katherine Standish, having closed with Daniel R. Ryan, is now with Tommy Shearer.

George M. Fenberg, after two seasons with Daniel R. Ryan as musical director and treasurer, has resigned.

Wallace and Gilmore, managers of the Opera House, Cortland, N. Y., have leased the Opera House, Fulton, N. Y. Fulton is a prosperous factory town, and the managers expect to make their new venture as successful as their Cortland house.

Max Reno closed as business-manager with the McCulloch Dramatic company on Sept. 26, to go ahead of Sanford Dodge.

John Cumberland, who has been playing light comedy roles with Lorraine Hollis, assumed recently, at short notice, the character parts in *Forget-Me-Not* and *Camille*, scoring so well that the management have entrusted these roles to him for the season.

The George H. Bubb Comedy company, Challenge Band and Orchestra are said to have stranded at Paterson, N. J., on Saturday. A few members left for their homes, while others are remaining at Paterson unable to get away.

John T. Hanson and Maybel Drew are rehearsing a new act by a well-known author for production next season. They are now playing leads in McDoodle's Flats.

Lillian Mae Cranford is leading and Lizzie Hayes is playing Mrs. Timothy Brown in *My Neighbor's Wife*.

Thomas Corson Clarke and Blanche Haseton were married on Oct. 2 at Sullivan, Ill.

William J. Haynor, Treasurer of the Opera House, Belfast, Maine, was married at that place on Oct. 12, to Vannie Dolloff, a non-professional, of Belfast.

Max Hirschfeld, musical director of the Tivoli Opera House, San Francisco, received an offer to compose the music for the next Casino production and to conduct it, but was compelled to decline because of his contract with the Tivoli.

audience as they welcomed the diminutive favorite with laughter and applause.

THE DEATH OF EDWARD J. HENLEY.



At 3 o'clock on Sunday afternoon Edward J. Henley died at his cottage near Lake Placid, in the Adirondacks. The news of his death was not unexpected by his friends, as for several years he had been ill with consumption, and though he fought bravely against the dread disease, it had been painfully apparent since last June that the end was not far off.

Though comparatively a very young man—he was but thirty-seven—Mr. Henley's stage career was long and varied, and he had won a host of enthusiastic admirers both in England and on this side.

He was born in Gloucestershire, Aug. 17, 1861, and at the age of eighteen made his first appearance at Middleborough, Yorkshire, in a melodrama called *The Crimson Rock*. His engagement lasted only four weeks, but as he was obliged to enact nearly every part in the play during that very short time, he left the company with a fair capital of experience and a very earnest desire to climb the ladder of theatrical fame. For several years he appeared in pantomime and with various provincial stock companies, working so assiduously that he brought upon himself a serious attack of nervous exhaustion. Upon recovering, he joined George Fox's company, opening at Margate in *The Old Guard*, and during the next two seasons played more than two hundred roles of all sorts and kinds. His ambition at this time lay in the direction of comedy, and, despite the advice of managers and friends, who urged him to undertake more serious parts, he continued in comic work and was engaged finally to play in a burlesque of *Carmen* at the London Gaiety. Soon after this he appeared as Sir Fretful in a revival of Sheridan's *The Critic*, and made his first London success. He displayed his real strength as an actor, however, a little later on in *Gabriele* at the Gaiety, in which he took the place of Beerbohm Tree, and was enthusiastically commended by the critics and the public.

After seeing this performance, John Hare engaged the young actor to play the Duc de Bligny in *The Ironmaster* at the St. James' Theatre, managed at that time by Mr. Hare and Mr. Kendal. In the midst of this success he threw away his London chances to accompany his wife, an opera bouffe singer, to America. Arrived here, he wrote a burlesque on *The Corsican Brothers*, and appeared in it at the New Park Theatre, now the Herald Square, under management of Moore and Holmes. The burlesque was a failure, as was also a tour which followed in impulse. For some time Mr. Henley was in sadly reduced circumstances, and had almost given up hope of succeeding in America when fortunately he received an offer from Lester Wallack to support Rose Coghlan in *Constance*. In this piece of work he made such a favorable impression with the New York public that he was ever afterward welcomed as a favorite in our theatres. He followed this success by others at Wallack's Theatre, played leads with them on a long tour, and then returned to London to open at the Globe Theatre in *The Pickpocket*.

After a few pantomime engagements Mr. Henley produced *Our Idol*, on his own account, at the Royalty. With this and with *Mephisto*, a burlesque which he put on also, he was not successful and retired from management to play Lord Marcus Wylie in *Dion Boucicault's The Jilt*. A legacy of a hundred pounds, which came to him at this time, again aroused his ambition to manage a company of his own, and he launched Deacon Brodie, written by his brother, William E. Henley, and the late Robert Louis Stevenson. Soon after this venture he came back to New York, played *Crabtree* in *The School for Scandal* at Wallack's, and then took an English company through the country in Deacon Brodie.

His subsequent appearances in America were at the Chicago Opera House in *A Midsummer Night's Dream*; in *Cymbeline*, with Modjeska on the Pacific Coast; in *The Spider's Web*, *Money Mad*, *The Ugly Duckling*, *Thou Shalt Not*, *The Black Masque*, *A Desperate Man*, *The Marquis' Wife*, *The Junior Partner*, *Gloriana*, *Captain Herne*, *Our Club*, *Yesterday*, *The Price of Silence*, *Captain Paul*, *Emeralds*, *Puddin'head Wilson*, and with Margaret Mather in *Cymbeline*. Though he was engaged by David Belasco to originate the heavy lead in *The Heart of Maryland*, his voice had become so weak through his malady that it was impossible for him to play the part. He appeared in a special performance of *A Midsummer Night's Dream* at Madison Square Garden, in this city, in the summer of 1897, and last season served as chief actor and as stage-manager of the Criterion Independent Theatre, for their first two performances at Hoyt's, originating in America the title-role in Ibsen's *John Gabriel Borkman*. His last appearance in legitimate drama was at Hoyt's on Jan. 7 of this year, when he played in the Criterion productions of three plays, *The Rights of the Soul*, *That Overcoat*, and *From a Clear Sky*. He afterward appeared in vaudeville for one week at Proctor's Pleasure Palace, giving an impersonation of Edgar Allan Poe, and reciting "The Raven." But with his rapidly fail-

ing health even this effort was too great for him. In the hope of winning back his lost strength he went to England and visited his brother there. His physicians, however, advised him in June to return again to this country and to seek relief in the Adirondacks.

There he occupied the Leggo Cottage at Lake Placid, and the last summer of his life was passed quietly in sailing, fishing and taking short rambles in the woods. Mr. Henley had been married three times. His present wife, Helen Bertram, is now in this city quite penetrated with grief, and the fact that her engagements prevented her from being with her husband at the last. In his death many members of the profession have lost a warm friend, and the general theatregoing public will mourn a player who could not well be spared.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The Ralph E. Cummings Stock company gave a grand scenic production of *The Lights of London* week of Oct. 8 to audiences that tested the capacity of the Cleveland Theatre. Mr. Cummings returned to the cast after a painful operation on his throat, and received an ovation. Last week there was a revival of *The Charity Ball*. Blanche Douglas, who has been resting in Detroit, returned to the company for this production. Charlotte Severson will retire from the company Oct. 21, to have an operation performed on her knee, the result of a fall from a bicycle in New York last summer. Lillian Seymour will succeed her.

At the Théâtre Français, Montreal, last week Mr. Potter of Texas was presented by the stock company. The production was in every respect creditable. Hallett Thompson, Walton Townsend, Drew A. Morton, Richard Sherman, Thomas J. McGrane, Harry W. Rich, L. C. O'Brien, J. B. Robertson, William Elliot, Daniel Rae, Esther Moore, Nellie Callahan, Charlotte Deane, and Ina Road constituted the cast. Special attention was paid to the scenery, and it was altogether an enjoyable entertainment. For *Fair Virginia* is billed for this week, and a number of important productions are promised for the near future. The house is doing a tremendous business, and is more popular than ever.

The Girard Avenue Theatre Stock company, Philadelphia, offered last week a revival of *The White Slave*. Managers Durban and Sheeler spared neither pains nor expense and the opening was a decided success. Joseph Kilgour, Edwin Emery, George E. Edson, Valerie Berger, Daisy Lovering, Emma Maddern, and Jessie Thatcher deserve highest praise for their work. Artist Street deserves mention for the scenery painted for this production.

The success of the stock company at the Columbia Theatre, Newark, seems assured. The attendance since the opening week has been on the increase, and the receipts last week were of most gratifying proportions. The company by its good work has become very popular, and much public interest is manifested in each production.

Rachel Sterling has resigned from the Third Avenue Theatre Stock company.

Lisle Leigh made her bow as leading woman of the Salisbury Stock company at Davidson Theatre, Milwaukee, appearing as Agnes Rodman in *Men and Women*. She was received with marked appreciation, her impersonation being pronounced one of genuine force and power. She plays the leading role in *Alabama* this week.

Ethelwyn Palmer wishes to correct the impression that she has been engaged as leading woman of the Salisbury Stock company on account of her having recently played Vera Herbert in *Moths*. She simply was asked by the management to temporarily replace the former leading woman. Miss Palmer was engaged for juvenile roles, and will continue in that line of work for the rest of the season.

Sarah Truax continues to win praise for her work with the Bastable Theatre Stock company, Syracuse. The *Syracuse Standard* says that Miss Truax is the best leading woman the Bastable has ever had, and that she has proved invariably conscientious and painstaking.

Edward Corbett has been engaged as business-manager of the Columbus Theatre Stock company. Mr. Corbett assumed the position yesterday. The first fruit of his fertile brain was the distribution to the audience of cards containing the names of Shakespeare's plays and the request that each person would mark thereon, with a pin puncture, which of the plays was his or her favorite. These cards will be given out at every performance this week, and the play that proves most popular will be presented by the stock company week of Oct. 31.

Frank Rolleston will sever his connection with the Lyceum Theatre Stock company, Baltimore, at the end of next week.

Olive West has signed to play leads with the Court Theatre Stock company, Chicago.

Last week a splendid presentation of *A Social Highwayman* was given by the Lyceum Stock company, Baltimore. Percy Winter as Hanby, John Flood as Merton Harley, Jennie Kennark as Eleanor Burnham, Leonora Bradley in the difficult part of the medium, Beth Franklin as the Duchess, Miss Rivers as the French maid, and Grace Mae Larkin as Senora Capricious, all made hits. The costumes of the ladies was magnificent. Mr. Albaugh as Gordon Key was excellent, and Mr. Dwyer, Mr. Craven, and Mr. Cooper all added much to the success of the play. Baltimoreans have been much interested in the result of votes cast by the audiences at the Lyceum for the repetition of the most popular play of last season. *The Wife* won by a hundred votes. It will receive an excellent presentation on Oct. 24, which night has a double interest in that it also marks the three hundredth performance of the Lyceum Stock company. The occasion will be marked by the presentation of handsome souvenirs.

Stephen Grattan has become a member of the Lyceum Theatre Stock company, Baltimore.

DRAMA DAY AT THE P. W. L.

Yesterday was the October Drama Day of the Professional Woman's League. Etta Hudgins was chairman of the meeting, which opened with a piano solo by Fanny M. Spencer. This was followed by recitations by Etta Hudgins, violin solos by Elsa von Moltke, and soprano solos by Sarah Martin Griffin.

The piece de resistance of the meeting was the performance of Laurence Alma Tadema's one-act play, *The Silent Voice*, with Charlotte Burnett as the Duchess, May Isabel Fisk as Kate, Stella Kenny as Ursula, Lucille Dumont as the page, and Mary Asquith as Henry Osborne.

Next Monday will be the League's Social Day, and the following Monday, Oct. 31, Exhibition Day.

MISS O'KEEFE'S FORTHCOMING MARRIAGE.

Anna O'Keefe, who has been quite prominently identified with comic opera, chiefly in connection with the De Wolf Hopper and the Whitney opera companies, is to be married next month to Mr. Elliott, of Philadelphia. Miss O'Keefe will retire from professional life.

COURTLEIGH SUCCEEDS HILLIARD.

Manager Jacob Litt has engaged William Courtleigh to play the leading role, succeeding Robert Hilliard, in *Sporting Life* at the Academy of Music. Mr. Courtleigh made his first appearance in the character last evening.

SAID TO THE MIRROR.

H. L. MAYER: "The company organized by Jonathan J. Crockett and managed by me, supporting Lorraine Hollis, was closed on Oct. 8, at St. Thomas, Ont., because of the withdrawal from it of Martha Van Allen, George Elliott, Florence Wilberham, A. C. Noyes, and Luke E. Connors with only two days' notice. The reorganized company, of which Lorraine Hollis, Orme Caldera, Carolyn McLean, John Cumberland, and Leslie Fancourt are members, is continuing on tour."

COLONEL T. ALLSTON BROWN: "The management of the American Theatre have announced the first production of *Aida* in English in New York, and nearly all of the daily newspapers have made the same statement. *Aida* was sung for the first time in English in this city, March 9, 1881, at Haverly's Fifth Avenue Theatre by the Strakosch and C. D. Hess English opera companies."

JOSEF GISSOURY: "Let me thank the many kind friends who have come to my assistance through the appeal of Josie Allen. I am about to undergo a second operation. Miss Allen and Dorothy are collecting money with my full knowledge and consent, and I take this opportunity to thank all contributors to the fund."

REFLECTIONS.

The Academy of Music, Milwaukee, has been leased by Thanhammer and Hatch, and will be opened about Nov. 1 with a stock company.

George E. Gill, manager of *Blaney's A Boy Wanted* (Southern), was entertained in Galveston last week by a number of army officers stationed there. As a memento of his visit Mr. Gill received a handsome, though battered, sword which had seen service at Santiago.

E. E. Rose, the producer, is busy rehearsing Eddie Bald's company in *A Twig of Laurel*.

Joseph O'Mara, who came to New York last week to be treated for throat trouble, rejoined the Broadway Theatre Opera company at Cleveland yesterday.

Giles Shine was invited last Tuesday on board the U. S. S. *Brooklyn*, to witness the decoration, with medals presented by the city of Brooklyn, of Lieutenant Rush, Surgeon De Valin, and seventy-five jacks. Mr. Shine has given up his part in *Where Is Benson?*

A new company, headed by Elsie de Tourney, will open at the Stillwater Grand Opera House, St. Paul, on Nov. 3, in *Joan d'Arc*. The piece will be elaborately mounted and will be sent over the entire Northern Pacific circuit to the Coast. In the company are John E. Dvorak, Ben Mears, and Richard Masters.

Grace Filkins, now with *The War Correspondent*, will resume the role of Celia Pryse in *Charles Coghlan's The Royal Box* next week. Katherine Grey, who has played Celia this season, will retire to carry out other plans which she has in view.

Emma Italia is singing first alto with the Verdi Ladies' Quartette in *The Sunshine of Paradise Alley*.

Mark E. Swan, who has disposed of *The Princess of Patches* to James H. Wallick, holds a contract for a Broadway production of a new comedy in May.

Mary Anderson de Navarro, her two-year-old baby and her English home have been photographed for an early issue of the *Ladies' Home Journal*.

John E. Dvorak lectured on Shylock before the Zethagathian Society of the Iowa State University, Oct. 14, and the consequence was that a goodly number of students attended Mr. Dvorak's performances in the evening. Mr. Dvorak has added David Garrick to his repertoire.

His Better Half, a farcical comedy, which has made a hit in the English provinces, is now booking time under the direction of S. S. Baldwin and L. J. Rodrigues. A strong cast has been engaged, comprising Arthur Larkin, the original Charley's Aunt; Mart J. Cody, W. H. Stuart, Alf Beverly, Gilbert Gardner, Charles Sullivan, Lillian Stillman, Eleanor Hale, Leni-Marley, Harriet Donar, and Annie Schindler.

Handsome gilt and enamel inkstand souvenirs were distributed in honor of the fiftieth performance of *The Turtle* at the Manhattan Theatre last night.

Maud Williams, who sang the prima-donna role in *The Highwayman* during Camille D'Arville's recent indisposition, made an emphatic hit in the part. The critics in Detroit were outspoken in praise of her work.

Wanted: A first-class attraction for Nov. 17 or 18, to be given under the auspices of the Evansville Kindergarten Association. Write, stating terms, to Miss Ragan, 1205 Upper Second Street, Evansville, Ind.

THE CASINO PARK.

On Wednesday, Thursday, and Saturday evenings of last week the Royal Italian Opera company presented at the Casino a double bill, consisting of *L'Pagliaccio* and *Cavalleria Rusticana*. Both operas were well given. The cast of *L'Pagliaccio* included Signora Chaila as Noddia, Signor Colles as Canio, Signor De Nardin as Tonio, Signor Costantini as Balvino, and Signor Adamini as Arlecchino. In *Cavalleria Rusticana* Signora Chaila appeared as Santuzza, Signor Colles as Turiddu, Signor De Nardin as Alfio, Signora Calabigi as Lucia, and Signor Costantini as Lucia.

The company was to have appeared in *Carmen* last evening, but those who went to the Casino found that no performance would be given.

H. B. Blair, the backer of the company, is a pork packer in Cincinnati. The booking of the company at the Casino was made by Milton Aborn, on the understanding that the Casino management was to receive \$5,000 weekly. Mr. Blair's representative last evening informed a *Mirror* reporter that the expenses of the company were \$400 a night; that the receipts during the engagement had averaged only from \$30 to \$50 a performance; and that the management of the company had paid the rent of the Casino, but had not paid the chorus, although the principals had received all money due them. The chorus, in consequence, refused to go on last evening, and the engagement was thus closed. The Casino management declines all responsibility in the matter, as it was in the position of a landlord merely, and will probably sue for the rent for the time remaining of the season under the company was to have occupied the house.

ENGAGEMENTS.

Don Williams, for the part of Jerry Sprout in *Under a Scaled Order*.

Menifree Johnstone, to play the leading part in *Walter Sanford's Tempest Tossed*.

Frank E. Camp, with Joseph Murphy.

Elinor Ginsti, who was Allen Nielsen's alternate with *The Hostessians* last season, opened with that company last evening in *The Heronade*, replacing Helen Bertram in consequence of the death of E. J. Henley, Miss Bertram's husband.

Jessie Duncan, last season with Hoyt's *A Contented Woman*, by Manager John F. Hare for the part of Mrs. Astor in *Gayest Manhattan*, opening in Philadelphia next week.

Stephen Grattan has signed with Manager John W. Albaugh, Jr., for his Baltimore stock company. He opens Oct. 31, playing *The Chevalier* in *The Two Orphans*.

Mae Lowery will succeed Ethel Jackson in the cast of *Hotel Topsy Turvy* at the Herald Square Theatre next Monday.

Elma Gillette, for leads with Joseph Murphy.

Frankie Jones, to play *Body in Case's Wife*, beginning rehearsals next week at Cleveland.

MUSICAL NOTES.

The Scalchi operatic tour began at Carnegie Hall, Pittsburgh, on Oct. 12. The company consists of Sofia Scalchi, Helene Noldi, Codurri Canzio, Achille Alberti, and Walter A. Pick. George C. Dent will direct the tour.

Codurri Canzio, late tenor at the Manzoni Theatre, Milan, arrived in New York recently and sang before a few musical critics and musicians. He has been engaged, for this season, by the Scalchi Concert company.

Three "matrimonial matinees" will be given at Chickering Hall on Dec. 6, Feb. 7 and April 4, under direction of Frank Taft.

Emil Paur and his New York orchestra will appear with Emil Bauer at his debut in America, at the Metropolitan Opera House, Jan. 10. The orchestra will be enlarged to one hundred musicians. Mr. Bauer will play on this occasion the "Emperor" concerto of Beethoven, and Henslet's concerto, besides several other pieces for the piano alone.

OBITUARY.

C. Seymour George was drowned at sea on Oct. 14 in the *Mohagan* disaster off the Lizard, England. He was twenty-five years of age, and was a native of England, although he had lived in this country for several years. Mr. George graduated from the Stanhope-Whitcroft Dramatic School in 1897 and went out last season with the Kealey-Shannon company, soon returning to New York to join the Lyceum Theatre Stock company, playing *Perceval* in *The Princess and the Butterfly*. He remained for the season with the Lyceum company and was engaged to appear in their next production, *Rose Treeaway*. The body has been recovered.

Harry Boyd Vernon died in this city on Oct. 17 while being removed to Bellevue Hospital from his residence, where he had been paralyzed by accident. It is believed. He was an understudy in *Sporting Life*, at the Academy of Music, and had returned recently from Chickamauga Park, where he served with Company M, Ninth N. Y. Vols.

William H. Bush, of the firm of Bush and McCourt, proprietors and managers of the Tabor Grand Opera House and the Broadway Theatre, Denver, Col., died at St. Anthony's Hospital, in that city, last Wednesday. Mr. Bush was well known to the theatrical people both in the East and West, and had many very warm friends in the profession.

The little daughter of George E. Gill, manager of *Blaney's A Boy Wanted* company, died in this city last week.

MARRIED.

CLARKE-HAZELTON.—Thomas Corson Clarke and Blanche Hazelton, at Sullivan, Ill., on Oct. 2.

GOULD-CLEMMONS.—Howard Gould and Viola Katharine Clemmons, in New York city, on Oct. 12.

HAYNOB-DOLLOFF.—At Belfast, Me. Oct. 12, William J. Haynor and Vannie Dolloff.

NICHOLS-FULTON.—At Galveston, Tex., Oct. 5, Tudor B. Nichols and Nell Stone Fulton.

STACPOOLE-PURDY.—Dr. Henry J. Stacpoole and Alice A. Purdy (Margaret Webb), in New York city, on Sept. 10.

DIED.

BUSH.—William H. Bush, at Denver, Col., on Oct. 12, of appendicitis.

GEORGE.—C. Seymour George, drowned at sea, on S. S. *Mohagan*, off the Lizard, England, on Oct. 14, aged 25 years.

HENLEY.—Edward J. Henley, at Lake Placid, N. Y., on Oct. 16, of consumption, aged 37 years.

VERNON.—Harry Boyd Vernon, in New York city, on Oct. 17, of apoplexy.

THE VAUDEVILLE STAGE

GRADUATES FROM VAUDEVILLE.



GILMORE AND LEONARD.

In these days, when so many well-known legitimate stars are going into vaudeville, it is an odd thing to note that some of the most popular vaudeville stars are returning to the legitimate branch of the profession.

This is what has been done by Barney Gilmore and John F. Leonard, whose pictures head this column. A MINNION man met this popular team a few days before they started on their tour in Hogan's Alley, one of the most successful farce-comedies ever produced in America.

In the course of conversation the writer asked the comedians to give an outline of their careers. In answer to questions Barney Gilmore told the story of his life as follows:

"I was born in Philadelphia in 1867, and entered the profession in 1888 as a singer with Duff's Opera company. I afterward starred in a play called *The Irish Jockey*, under the management of P. J. McGlade, who heard me sing in a church choir in Camden, N. J. The tour was successful, but owing to severe illness I was compelled to retire. After a short rest I resumed my choir work, but the old liking for stage life came back, and I made my reappearance at Keith's in Philadelphia with great success in a character singing specialty. I next joined John Conley, and did an Irish sketch, which was very successful for about two years. I then formed a partnership with Leonard, and our hit was instantaneous, as you know. After playing all the principal theatres in the country as headliners, we wrote the play *Hogan's Alley*, and everyone knows what a big furore we created all over the country. The demand for the comedy was so great that we were compelled to organize three companies, all of which have made money. This year seems to be no exception to our run of luck, as our business is enormous all over the country."

When Mr. Gilmore had finished his story Mr. Leonard gave the following facts about his career:

"I was born in Richmond, Va., on the first of August, 1859, and when quite young took to dancing. My first professional appearance was with Billy (Yankee) More, at Cincinnati, Ohio, at the National Theatre. We separated in Washington at the Old Theatre Comique. I then returned to Philadelphia and joined J. A. Jones. We produced our original specialty, *The Telegraph Lads*. I afterward joined Harry G. Richmond's company, and played with Charles H. Yale in his version of *The Two Married Men*. Tiring of dancing I joined J. K. Mullen, doing Irish comedy, producing the original Scotch-Irish character, which I still retain. Mullen and I played with Rich and Harris' Howard Athenaeum company and Hopkins' Trans-Oceanics. Mullen and I separated. He began to work with his wife, and I formed a partnership with W. J. Whittie, and played all the principal vaudeville houses of America. After Mr. Whittie's death I joined Barney Gilmore, and since we have become known as 'Ireland's Kings,' and authors of the famous comedy, *Hogan's Alley*, in which I created the character of Michael Hogan."

Gilmore and Leonard are among the most popular men in the profession. They are bright, clever and original, and deserve the prosperity which has come to them so abundantly.

THEATRES AND MUSIC HALLS.

Proctor's.

Amelia Summerville makes her vaudeville debut, assisted by Miron Ledingwell and May Wheeler, in a new comedy by Miron Ledingwell, called *Kyd's Bride*. Max Eugene, the well-known baritone, also makes his first appearance as a vaudeville star in some vocal selections. The others are Robert Hilliard, who makes his reappearance in vaudeville; George Fuller Golden, comedian; Barton Hill, Charles Willard and company in Milton Nobles' farce, *Belinda Bailey's Boarders*; Iler, Burke and McDonald, acrobatic comedians; the Roman Rye Quintette, headed by Charles King; the Three Vilona Sisters, musicians; Clements, Marshall and Little Sunshine, dancers; Derenda and Breen, club jugglers; Leavitt and Novello, Bertie Fowler, and Cadieux. The war-graph remains.

Keith's Union Square.

Chloridy; or, the Origin of the Cake Walk. Paul Dunbar's operetta, with a big cast of colored favorites, is the star feature of the bill, which includes O'Brien and Havel, acrobatic comedy sketch team; the Three Sisters Macarts, wire performers; Dixon, Bowers and Dixon, acrobatic comedians; Wilton and Stack, horizontal bar performers; the Willet and Thorne Farceurs, in a new sketch called *At the Cafe*; John E. Camp, English comedian; Charles J. Kilpatrick, one-legged bicyclist; the Behrwell Trio, ring performers;

Fields and Salina, comedy duo; McNish and Albro, comedy duo; the Gleasons, dancers; Kittle Bingham, vocalist; Cyr and Hill, juvenile duettists; Edward J. Boyle, blind vocalist, and the biograph, with new views.

Tony Pastor's.

Richard Harlow makes his reappearance in town after a long absence, and leads a bill which includes Carrie Scott and her little coon assistant; Hanley and Jarvis, comedians; Lew Bloom and Jane Cooper, comedy duo; Nellie Burt, comedienne; Nelson and Milledge, sketch team; Lillie Western, musical artist; Billy Payne, comedian; Borani Brothers, disappearing demons; Bingham, ventriloquist; Mlle. Valenza, aerial artist; Sheridan and Forrest, comedy duo, and Astell and Howard, contortionists.

Koster and MaPa's.

In Gotham continues its prosperous run. Novelties are constantly being added by Richard Carle, Josephine Hall and the other members of the cast. The olio still includes the Three Sisters Merkel, the Three Avolas, Blanche Deliere, and the Six Sennets.

Pleasure Palace.

Jananschek, the great tragedienne, makes her vaudeville debut in the one-act play, *Come Here*, adapted by Augustin Daly. She is assisted by Charles Kent. The other headliners are Milton and Dottie Nobles, in *Why Walker Reformed*, and John W. Ransome, the comedian. The bill also includes Hall and Staley, comedians; the Review Comedy Four; Hal Merritt, mimic; the Seven Reed Birds, entertainers; Madame Flower, the colored Nilsen; the Three Brothers Rossi, acrobatic grotesques; Bobby Halston, comedian; Nellie Fields, buck dancer; Eugene Nledert, trick bicyclist, and the war-graph.

Harlem Music Hall.

Mr. and Mrs. Arthur Sidman in their sketch, *A Bit of Real Life*, head the bill. J. K. Emmet and Anna Mortland present *Artie's Dream*. Diana does her mirror dances with new effects. Others are Herbert's dogs, Louise Anber, Saville and Stuart, Amy, Le Van, and Witsell, the Westons, and Charles Keena.

Weber and Fields' Music Hall.

Harly Burly continues on its merry way, with its funny comedians, catchy songs and large chorus of pretty girls. In the olio are Harrigan, the tramp juggler, and La Belle Wilma, who paints pictures with sand and smoke.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The two burlesques and the living pictures accompany an olio including Paulo and Dika, Phillips and Robinson, Nisaras and Leone, Alice Warren, the Lorraines, Davenport Brothers, and Joe Hardman.

MINER'S BOWERY.—The Venetian Burlesquers present Winnie Richards, Newell and Shewette, Harlan and Yost, Howard and Mack, Carmontelle Sisters, Russell and Tillyne, Rice and Eberlin, and the Versatile Trio, and a burlesque. Irwin Brothers' Burlesquers follow.

LONDON.—Joe Oppenheimer's Miss New York, Jr., introduces the Judges, the Leonards, Connelly and Edwards, the Craig Trio, Hill Sisters, and Frank M. Forrest, with two burlesques. Zero comes next.

MINER'S EIGHTH AVENUE.—Irwin Brothers' Burlesquers offer Carver and Black, Sidney and Yoeman, Foster and Howard, Sisters Valmore, Street Arab Quartette, Merrill and Newhouse, Thompson and Carter, Lillian Walton, Minerva Lee and Marion Dunn, and a burlesque. The Venetian Burlesquers follow.

OLYMPIC.—Zero is the bill of the week in Harlem. The Rents-Santley company is underlined.

DEWEY.—The Bon Ton Burlesquers are the attraction.

THE ROUGH AND READY CLUB.

The Rough and Ready Club, composed exclusively of professionals, was organized in San Francisco, Cal., May 21, 1898, for social purposes only. There were nineteen charter members. The club has since increased its membership to sixty-five. The full list of members is as follows:

President, Ezra Kendall; Vice-President, Arthur F. Williams; Treasurer, Bert Howard; Secretary, Neil O'Brien; Critic, Lottie Vincent. Charter members: Three Rosebuds, Manhattan Comedy Four, Kittle Nelson, Katie Rooney, John Harding, Ray Harmony, Carroll Johnson, Bogert and O'Brien, Clara Bell Jerome, Charles Jerome (deceased), the Musical Johnstons.

New members: Whitney Brothers, Howard and Bland, Mrs. Charles H. Falke, Falke and Seamon, Sharp and Platt, Empire Trio, McPhee and Hill, Dorothy Neville, Dora Parker, George Clark, Mr. and Mrs. Sam Scribner, B. F. Welty, James Brooks, W. J. Bailey, Clark Snyder, W. S. McVicker, Gus Weinberg, Malcolm Williams, Georgia Bryton, Ed Latell, Herbert Holcombe, Robetta and Doreto, Marguerite Ferguson, Rose Sutherland, Fred Valmore, Lottie Gilson, James Vincent, William H. Hickey, Johnny Page, Reno and Richards, Caryl Wilbur. Honorary members: Billy Rice and Jack Moran.

NELLIE McHENRY WILL GO IN.

Nellie McHenry has signed contracts to appear on the Proctor circuit. She will open at the Pleasure Palace on Nov. 2, in some of the lively specialties which have made her popular throughout the United States. J. Austin Fynes is certainly making a record for himself in giving legitimate stars a chance to air their talents in vaudeville. His motto is "the more the merrier," and he is always ready to listen to the propositions of well-known performers who think they have something in the sketch or specialty line which will amuse Proctor's patrons. No price is too high for him to pay if he thinks the attraction is worth it.

ZELMA RAWLSTON'S CANE.

Zelma Rawlston, the popular male impersonator, was presented with a very handsome cane last week. The cane is of bamboo, and is four feet long and five inches in circumference. The handle is of buckhorn, and is thirteen inches long and three inches in diameter where the horn was cut. It is one of the finest specimens of horn in the country.

MORE ABOUT THE "CHUMS" SONGS.

The legal controversy between Charles K. Harris and Myll Brothers over the right to publish "Dear College Chums" and "College Chums Forever" is still going on. The following letter from Sondheim and Sondheim, attorneys for Charles K. Harris, speaks for itself:

NEW YORK, Oct. 10, 1898.

To the Editor of The Dramatic Mirror:

SIR.—In the issue of Oct. 8, 1898, of your valued paper you published an article entitled "An Interesting Case Decided." This article purports to give the facts of the controversy between Charles K. Harris and Myll Brothers. It is mainly an interview with James F. Milliken, the attorney for Myll Brothers, and does not correctly state the facts in this case. Mr. Harris is the sole owner and publisher of a song entitled "Dear College Chums," which was advertised to be published for the first time on Aug. 1 last. Before the publication appeared Myll Brothers advertised for sale a song entitled "College Chums Forever." Mr. Harris secured a copy of Myll Brothers' song, and its inspection at once showed that the words and story of the song were taken from his song.

We at once commenced an action for Mr. Harris to restrain Myll Brothers from publishing their song and on affidavits made a motion for an injunction pending the trial. Our affidavits were met by the affidavits of the defendants and others, in which they alleged that their song had been composed some time before we alleged and showed that ours had been composed. On these affidavits Judge Lacombe denied our motion for a preliminary injunction, his whole decision being: "The facts as to the date of composition are in dispute; motion denied." Thus, all that has been decided up to now in this matter is that on the facts as presented by our affidavits, and the affidavits of the defendants, to which, for reasons of our own, we did not attempt to reply, the Judge would not grant a preliminary injunction. It is well known to lawyers that in the Federal Courts the granting of a preliminary injunction is extremely rare, as the Judges do not wish to appear to decide the case or any part of the case on affidavits. The case has not yet been tried, but we shall push it to trial as soon as we can. At the trial, when we shall have a chance to cross examine those who made affidavits for Myll Brothers, we have no hesitancy in saying that we shall establish beyond question that the publication claimed by Myll Brothers is an absolute infringement of Mr. Harris' song. As a rule, we do not try our cases in the newspapers, but prefer to wait a decision in the regular way by the tribunals appointed to decide them. Fearing, however, that, relying on what Mr. Milliken has said, other dealers may handle the publication of Myll Brothers, in the belief that the matter has been decided in favor of Myll Brothers, we hereby wish to give notice that if we succeed at the trial, Mr. Harris will prosecute everyone to the full extent of the law who has handled and sold the Myll Brothers' publication.

Knowing the high character of your paper and your well known desire to publish nothing that might in any way be regarded as misleading, we take the liberty of asking you to give this letter as prominent a place in your paper as you gave the interview with Mr. Milliken. Very truly yours,

SONDHEIM AND SONDHEIM.

MARIE LLOYD'S AD.

Marie Lloyd seems perfectly contented with herself. An advertisement recently inserted by her in a London theatrical paper reads as follows: "Miss Marie Lloyd. A very old but true saying, 'Imitation is the sincerest form of flattery.' Let 'Em All Come. New Songs! Big Success! Dramas, Eye-Openers! Fully Booked in London for two years without leaving town. I'm so sorry for you would-be Marie Lloyds. It's not my fault, it's the Public. They will have their own Marie. The real thing, not the imitation. I've given you all a fair chance (for seven months) to gain a position. But talent and originality will tell. Palace, six nights only, to oblige. Commence my season at the Palace October next. Paragon, 8.25; Canterbury, 9.35; Metropolitan, 10.20; Palace, 10.50. Now take what colored pills you fancy. If they don't make you clever, try some ginger. Let 'Em All Come!' According to this the volatile Marie is still very much alive.

MONROE AND MACK REUNITED.

After a separation of three years, those clever black-faced comedians, Ned Monroe and William Keller Mack, have rejoined hands, and are doing their original creation, *Just Two Darkeys*. Mr. Monroe for the past three years has starred in *A Gay Matinee Girl*, of which he is the author. William Keller Mack, for the past three seasons has been known as William Keller, principal owner of Town Topics, in the firm of World, Keller and Mack, playing the part of Hiram Quick, of which he is the creator. Monroe and Mack are a great team of comedians. They have the right idea now, and they claim that they will give the public and profession a treat with their new version of *Just Two Darkeys*, and take their old stand at the head of all comedy black-face teams.

RONALDO IS BACK IN AMERICA.

Ronaldo, who stands without a rival in his peculiar line, arrived at his home in San Francisco a few days ago on the steamship *City of Peking*, after a highly successful tour of South Africa, India, China, and Japan. He will rest for a while at his home before resuming work in America. He expects to create a great sensation with his new specialty, which he calls *Flexion*. It is superbly produced, with elegant wardrobe, elaborate settings, bewildering paraphernalia and startling electrical effects. Ronaldo has a standing challenge of \$1,000 that there is not another act like his in the whole world of vaudeville. He will probably produce it in this city before long.

PROFESSIONAL COURTESY.

In deference to Madame Jananschek, who made her vaudeville debut at the Pleasure Palace yesterday, Milton and Dolly Nobles, who were the regular dramatic headliners for that date, cheerfully consented to have their names appear after that of the great tragedienne. This courteous action is in striking contrast to that of a well-known vaudeville team who recently declined to appear at Keith's because they were not featured over Mr. and Mrs. Nobles.

BEATRICE MORELAND'S PRESENT.

Mrs. Tony Pastor gave a party at her residence, on Oct. 10, in honor of Beatrice Moreland, whose birthday it was. As a souvenir of the occasion Mrs. Pastor presented Miss Moreland with a beautiful gold scent bottle, the top of which is a large sapphire surrounded with diamonds.

Miss Moreland left yesterday to fill her engagement on the Orpheum circuit. She will also play Chicago and St. Louis before her return in February.

Miss Moreland, who has long been recognized as one of the most gifted comediennes on the legitimate stage, on account of her pronounced hits in comedy with the companies of Charles and Daniel Frohman, Mrs. Pike, Rose and Charles Coghlan, and Sol Smith Russell, is now a full-fledged vaudeville star. Miss Moreland has certainly made a hit at all the New York and Eastern houses, as she has return engagements wherever she has played. She deserves all her success, as she is a hard worker and a great hustler, having booked time up to March, 1899. In *A Game of Golf*, written by George M. Cohan, whom Miss Moreland considers the "Baron of the vaudeville stage," she has an admirable farce of a style much better adapted to the purposes and requirements of the vaudeville stage than the majority of the mediums chosen by legitimate players. Miss Moreland still keeps up her handsome style of dressing, and took with her three gorgeous dresses with which to delight the patrons of the Orpheum theatre.

MARGARET WEBB MARRIED.

Margaret Webb, or as she was known in private life, Alice A. Purdy, was married on Sept. 10 to Dr. Henry J. Stacpoole, in this city. Miss Webb for some time has been regarded as perhaps the most cultivated singer in vaudeville, and her sweet voice and winsome presence have made her very popular. After a successful career as a church and concert singer she went into vaudeville several seasons ago as a member of the *Melion Trio*. Ill health at length compelled her retirement, and when she resumed her work it was as a soloist. Her success was conspicuous and unique. Miss Webb closed a tour of the Keith circuit at Philadelphia on Oct. 8, and will make her home in New York, probably singing hereafter only in or near this city.

R. G. KNOWLES IS CHANGEABLE.

Some time ago, according to the writer of "The Merry-Go-Round" column in the *London Extr-Akte*, R. G. Knowles, the American comedian, announced his intention of closing his professional career in England in a few years, and that he would then return to America to try to win honors as a citizen. It seems that he has changed his mind, and has entered into a partnership with a man named J. Hughes Clarendon, to build a theatre on the High Road, Tottenham. The house is being designed by Frank Matcham, and will hold 3,000 people. Judging from this Mr. Knowles has decided to make London his home for the remainder of his life.

ROYLE'S NEW PLAY.

A telegram from Jacob Rosenthal, manager of the Orpheum in Los Angeles, states that Mr. and Mrs. Edwin Milton Royle produced their new one-act play, *Miss Waller of Wall Street*, last week, and that it is an unqualified success. The little play, unlike the condensed *Captain Impudence*, combines comedy and strong dramatic interest. It will probably be seen here in the Spring.

JULIE MACKAY HOME AGAIN.

Julie Mackay, the popular American contralto, arrived here from England on Friday last on the *Germania*. She has a number of new songs which are now popular in England, and will sing them in her rich melodious voice at the leading vaudeville houses of the United States, during the next seven weeks, after which she will return to England.

HILLIARD RETURNS TO VAUDEVILLE.

Robert Hilliard, who resigned from the cast of *Sporting Life* a few days ago, has returned to his pleasant and profitable work as a vaudeville star. He is in the bill at Proctor's Twenty-third Street Theatre this week, and will probably be seen at Hyde and Behman's in Brooklyn in the near future.

SIR ANDY DE BOOTJACK.

Sir Andy De Bootjack, a short travesty on Cyrano de Bergerac, by Richard Carle, is a new feature of In Gotham at Koster and Bial's. Mr. Carle is a very busy man these days and nights. He is rapidly gaining a reputation as an author.

LAST WEEK'S BILLS.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Hurly Burly seems to have settled down for a full season's run. The many improvements and changes made since the opening have put the burlesque on a par with its successful predecessors. The same people go to see it over and over again, feeling sure that some novelty will surprise them when they least expect it. Active preparations are now in progress for the presentation of *Sir All Now*, the new burlesque on *Cyrano de Bergerac*. The performance was opened last week by La Belle Wilma, programmed as "the wonderful painteress of sand, grit and fame." Her act is a poor imitation of those of Mlle. Bombelle and Hindoo, as she does the sand pictures of the former and the smoke pictures of the latter. She is "assisted" by a husband who makes the most painful efforts at fun ever seen in a New York theatre. The Three Avolo Brothers did a splendid horizontal bar act and were liberally applauded.

KEITH'S UNION SQUARE.—J. H. Stoddard, the favorite of many years, presented two scenes from *The Long Strike*, which make a complete little melodrama in themselves. Mr. Stoddard has played the part of Monypenny so often in this city that it is unnecessary to describe his work. He played the crabbed old lawyer as cleverly as he has ever done it, and won the attention and approval of his auditors, making them laugh and cry by turns as he displayed the different sides of the old counselor's character. Owing to the fact that the cast was not printed on the programme *THE MINION* is unable to give credit to the young woman who played Jane. She was excellent, and it was unfair to her that her name did not appear. Tim Cronin presented his new specialty, written for him by the inimitable George M. Cohan. The idea is splendid and it is excellently worked out by Mr. Cronin. He appears first in a dress suit with knickerbockers, and announces that he is going to imitate some of the well-known entertainers in vaudeville. He appears first as the card boy and places a card on an easel, containing the name of Anna Yeld. A short rhyme lets the audience know that he is about to give an imitation of the

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average French character. He responds in a trice in a short dress and stage a vase or two in France with a burlesque archness which is quite amusing. After this come burlesques on the social minutiae, the illustrated song singer (called as "Max Dwell"), the English comedian, and finishing with a travesty on the methods of the serious legitimate actor who enters vaudeville. The last bit of travesty was very amusing and the others were very good. Mr. Cohan made a decided hit and he ought to be kept busy all season at a big salary. Miss Beatrice was warmly welcomed by her audience and scored a distinct success in her songs. She opened with a soldier song in regulation costume, in which she did some slick gun juggling. This was followed by a Creole love song, sung with the proper Louisiana accent. "Mammy" and "Mammy's Pumpkin Colored Coo" followed, and the programme ended the audience to wait thirty-five seconds for Miss Beatrice to make her change of costume, she accomplished the transformation in ten seconds to twenty-five seconds. Morton and Reville made a tremendous laughing hit with their rag-carpenter talk. Cohan and McDonald had a lot of new gags and did not sing about Miss O'Rourke. McDonald's singing is a rare treat for people accustomed to the usual clown and braggart, and some one ought to give him a gold medal as the nearest player in vaudeville. Emma Carus made a pleasing impression with her new songs. The McNeill Trio did a good acrobatic and ring act. The rest of the bill was excellent and included Mr. Burke and McDonald, Galland, Eldora and Norrie, Tom Nelson, Baker and Randall, Dudley Fremont, Farrell and Taylor, Cross and Heider, and the American Quartette, on which several new songs were shown, including a picture of a train on an English railroad taken from another train moving in the same direction. It is a very effective picture and again proves the superiority of the biograph over other machines.

HARRY MUSIC HALL.—John's Ostrichs packed the house at every performance. James Brown's up-to-date musical farce, A Tenderloin Cook, was played by the same clever company seen down town recently and they made a big hit. The specialties were all pleasing and received hearty applause.

KOSTER AND BIALA.—The new burlesque on the continuous vaudeville came arranged by Richard Carl and performed by himself and Josephine Hall is a big hit and wins plenty of laughs. Miss Hall's singing of Alfred Aaron's "Bag-Time Lull," the comedian opera, and the Harry Cole-trick are excellent features of what is now a good all-around entertainment. Richard Carl is busy all the time revising the piece, and when he has finished his work there will be scarcely anything left of Joseph Herbert's original score. Nellie Butler made her first appearance with the company last week, and scored a hit with her numerous addresses and the public in general. The four numbers in the olio were excellent and were furnished by the six Sisters, Blanche Delaney, the three Sisters Mabel and the three Avoles. The Hungarian orchestra continued to discourse sweet music during the intermissions.

PLAZA PALACE.—S. Miller Kent made his debut as a full-fledged star last week in a new farce by J. Cheever Goodwin and Richard Carl, called Jack's Past. The principal characters are a bride and groom who are starting on their honeymoon. The scene is laid in an out-of-the-way railroad station, to which the happy couple come, only to find that the next train will not leave for two hours. In order to pass the time the bride begins to ask her husband about his past, but is unable to obtain much information from him. In order to pursue her investigations she disguises herself as a lunch counter girl with a Dutch accent. Of course he flirts with her, and just as he is about to steal a kiss she throws off her disguise. He makes a bluff, pretends he knows her all the time, and she believes him. He then disguises himself as an Irish ticket agent and tries to discover a few flaws in her, but to no avail. While he is outside an elderly Irishwoman enters with an infant in her arms. She tells the bride a story about her son and her son's son, and gets so involved that the bride suspects that her husband is the Irishwoman's son and that he has committed bigamy. The complications from this time on are very funny. A distinct novelty is introduced in the setting of the piece, the scenery for which, with the exception of the back drop, is all carried by Mr. Kent. This novelty is a revolving door, such as are used during the winter season in public buildings. The old Irishwoman gets twisted in it several times, and all three characters are whirled around in it in a very funny way just before the finish of the farce. Mr. Kent played the bridegroom with ease and nonchalance, but his Irish brogue, when he was doing the station agent, had several large holes in it. He played brightly all through, however, and got everything possible out of the piece. Agnes Reilly More was pretty and vivacious as the bride, and Nellie Sheldon scored a decided hit as the loquacious Irish lady. The dialogue of the piece is bright in spots, and it possesses the merit of introducing very few hackneyed gags. Laura Burt delivered her woman's rights stump speech and ate the fruit decorations of her bonnet in her usually effective manner. The pretty little song she uses as an encore was heartily applauded. Josephine Gasman scored a big hit with her rag-time songs. She is without an equal in this line of work, and the audience gave her many glad hands. The black babies who assist her now have a little extra business in the "Pumpkin Colored Coo" song, as they are seen going to bed in the last chorus. The Banquet Midgets made a hit out of all proportion to their physical dimensions. Little Charlie sang "Come Play With Me," but he will have to move around a little more before he can be credited with giving an imitation of Anna Held. Press Edridge held the attention of the audience for half an hour with his burnt-cork humor. The five Cornallises did a very good acrobatic act in ordinary dress. Lotta Gladstone's quaint remarks as the country girl brought laughter. The others were the Banquets, Strick and Anita, Ollie Young, Dave Meier, Forrester and Floyd, Edna Bassett Marshall, Frank Whitman, and Fred Watson. The war-graph was shown as usual.

PAACRO'S.—Miss Beatrice made her first appearance in vaudeville in a comedietta called Dr. Debonair's Bill, written by Evelyn Greenleaf Sutherland. The story concerns a young woman who is badly engaged in trying to discover an elixir which will transform bad men into good citizens. She has a lover, but gives him scant encouragement, as her elixir takes up her entire time and attention. During a chat with the young fellow she agrees that if she can get a good chance to try her elixir on a proper subject, and if it should fail to produce the desired effect, she will give it all up and marry him. He sees his opportunity, dresses himself in the clothes of a scarecrow in an adjoining field, and returning declares that he is ready to

try her medicine, provided it is mixed with whiskey. When her back is turned he spills the stuff away, and under pretense of feeling sleepy retires to a convenient summer house. While she is rejecting in the summer of her experiment strange sounds are heard, and then there is an explosion. Several articles of wearing apparel, which she recognizes as having been worn by the tramp, are thrown from the upper, and the fair doctor is paralyzed with fright. The young man enters and plays on the agony until she is on the verge of collapse, when he explains everything. After a short scolding she embraces him and promises to give up meddling in chemistry and devote herself to the study of cook books, and while the piece plays the wedding march the curtain falls. Miss Dupree played with all the rare delivery and charm which invariably characterize her work. She has the art of delivering even the most commonplace lines in a brilliantly effective manner. There is no actress on the stage who can equal Miss Dupree in portraying the genuine American girl. She is a welcome addition to vaudeville, and she will no doubt find it pleasant and profitable. She was assisted in this sketch by Theodore M. Brown, who was equally both as lover and as friend. Brown, the mirror dancer, scored an emphatic success in her specialist torpidochron efforts. During her lively dance a beautiful fountain effect was introduced, with real water and a new arrangement of lights which brought enthusiastic applause. Harry Lacy and Ida Van Nieuwen made a hit in the comedietta, Bob Radgett's Pajamas, written by Jane Martin and Harry Lacy. Canine One played comicality on her violin. Lew Brown and Jane Cooper were very amusing in their comedy sketch. Fun was furnished in good sized lots by Ward and Carran, James Richmond Glenroy, and the Seven Red Rinds. Irma Orbaney put her cockatoo through their paces with good results. Lester Brothers, Joe Goetz, Rickard, Allen Hodgson, Ella Morris, and the wargraph were well received.

TOMY PALMER.—Mr. and Mrs. Arthur Sidman in A Bit of Real Life were the most pleasing entertainers in a good all-around bill. Their work is artistic and never fails to hold the attention of the people in all parts of the house. J. E. Bennett and Anna Morland, assisted by Little Ruby, appeared with much success in May M. Ward's comedietta, Artie's Dream. An extra scene was added to enable Mr. Bennett to introduce his Fritz specialties. Miss Morland is as charming as ever. Nellie Burt, full of life and vivacity after her ocean voyage, sang some of her old successes and one or two new songs of the latest stage. Her "I'm a Soldier" address did not forget her, and her reception was very cordial. Lettie West Symonds, "The Irish Comedian," appeared in the role of assistant to Jack Everhart, in a sketch which included singing, boxing and bag-punching. The Brilliant Quartette did a little of everything in their burlesque on Uncle Tom's Cabin. George E. Austin scored a big laughing hit in his comedy sketch wire act. Grace Smith did some smart tricks on her bicycle. Deane and Brown presented a very artistic club juggling specialty. McWatters and Tyson made a good impression in their sketch, which is running more smoothly than before. Lawrence and Harrington, Kelly and Reno, Sunderland and Poole, John H. Shepley, and the Carious were also in the bill.

The Burlesque Houses.

SAM T. JACK'S.—The bill was long and varied, containing a first part, two burlesques, an olio, and living pictures. The first part was the usual mélange of songs and dances. One of the burlesques was called The Mock Turtle. It was not amusing. The other burlesque bears the title A Warm Reception. Last season one of Jack's comedians played under the name of Mrs. Radgett's Pajamas. It is a tedious affair, and Mr. Jack would do well to shelve it. In the olio Jeannette Harrington, a pretty girl and a sweet singer, won several recalls for her excellent rendition of popular ballads. Jennie Youmans presented her familiar act, which would not be the worse for some new material. Annie Hart made a hit with Bowers and con ditties. The Abner Brothers' comedy sketches were amusing. Fannie and Dixie sang in a Franco-American melody. Other turns were those of Nellie Seymour and the Ramsey Sisters.

EIGHTH AVENUE.—Scribner's Gay Morning Glories had a week of good business. Wills and Baron had an old sketch, but owing to Mr. Wills' efforts it made a big hit. McPherson and Hill were favorites in splendidly executed feats on the triple bars. McCabe and Sabine had a funny Irish act. Grant and Grant did good rag-time work. Madeleine Franks, subretrie, was quite too racy. McDonald and Melville and Preston and Balmaine were the other performers. W. H. Miles wrote the burlesque called Red Bird, at the Seashore. Dorothy Neville was featured and cut a stunning figure in some handsome costumes. Others who did well were George W. Wills and McCabe and Sabine. There was much fun in the burlesque; so much, indeed, that the accompanying suggestiveness might well have been omitted. The inevitable burst of patriotism brought down the curtain.

LONDON.—Ed F. Rush's Sporty Widows drew large audiences. The Le Moyne Brothers, bar performers, and their bag-punching dog made the hit of an olio including the Helms and Goldschmidt, A. C. Lawrence's Imitations, Gertrude Goldson's songs, Sheehan and Kennedy's noisy turn, and Brannan and Collins' quick talk. Minnie Cline was the central figure in two burlesques that were badly in need of disinfectants.

MINNIE'S BOWERY.—Matt J. Flynn's Big Sensation Double Show drew well. There were two entertaining burlesques, introduced by Milla, Etta, and a company of white folk and negroes. The olio offered Baker and Lynn's funny German sketch; Bryce and Luman, and Nuna and Bradford in their quaint acts; Grundy, Murray and Grundy in a lively "coon" turn; Lina and Vani in novel acrobatics, and two spectacular marches. The scenery and costumes were pretty, and the music was excellent.

Dewey.—It is evident that this house intends to cater to the lowest and most depraved people of the city, as the star attraction last week was a sketch in which a woman and two men appeared, and which exceeded in vulgarity anything ever seen in New York outside of a dive. The Minnie will not advertise the indecency by giving the names of the participants in this scandalous affair, but it must utter a protest against such performances. It is a crying shame that the name of the greatest hero in naval history should be placed over the door of a theatre in which such exhibitions are given.

VAUDEVILLE JOTTINGS.

Leading features at both of the Proctor houses this week are furnished by Milton Nobles. At the Palace, in conjunction with his charming

wife, he is presenting his brilliant little comedy, Why Walter Reformed, while at the Twenty-third Street Theatre his new comedy, Belinda Bailey's Boarders, is a principal feature, with a cast including Charles Willard, Barton Hill, Charles G. Stevens, Ella Sothorn, and Grace Beeson.

Joe Natus says that "College Chums Forever," during his recent engagement at the Star Theatre in Haver You Seen Smith, received more enthusiastic applause than any song he has sung in years.

Oscar Dane, who makes a specialty of impersonating great actors, is making his first appearance in New York this week at the Third Avenue Theatre, introducing his specialty between the acts.

Barr and Evans closed with O'Hooligan's Wedding on Oct. 8 and opened with Muldoon's Picnic on Oct. 10. The manager of Muldoon's Picnic saw their work and made them a handsome offer to join his co., in which they play Mr. and Mrs. Muldoon.

Lottie Stargus will return to vaudeville shortly, presenting an original Dutch girl specialty, which is now being written for her.

Lillian Burkhart has been re-engaged for another tour of the Kohl-Castle circuit in the Spring.

Mr. and Mrs. Edwin Milton Boyle, assisted by Marie Dupont and William Frederick, scored a triumph with Captain Impudence at the Orpheum, in Los Angeles, when they opened there on Oct. 2.

"Just One Month Ago" is a new song, the words of which are by C. B. Kops, the correspondent of The Mirror at Tyler, Texas, and the music by Edith Yarbrough, composer of "Sweetheart's Bill." It tells a pretty little story, with the war as a background.

Anne Sutherland has engaged Helmina Horneman for her sketch in vaudeville. Miss Horneman is an expert fencer, and will have an exciting sword duel with Miss Sutherland.

C. W. Mackay, formerly bugler with the Ninth Regiment, New York Volunteers, has been engaged by Will C. Carleton to blow the bugle calls necessary in his performance.

Milton and Dolly Nobles, who were due in Albany Oct. 24, changed to oblige manager Fynes and headed the bill at Albany Oct. 10.

John F. Sheridan and E. J. Lennen have joined hands and are doing a humorous and musical turn in London.

Charles Lauri, the great English pantomimist, has taken a lease of the Alcazar Theatre, Brussels, and will run it as a vaudeville house on the English plan.

Al. Trabern, author of "Perhaps She Is Somebody's Mother" and other successful songs, has been engaged by Annie Hart to write for her special use three songs, one of which, "Just Because She Stopped to Tie Her Shoe," will be introduced by her this week.

Lillian Green and William Friend have given Robert Grau charge of their booking. They will continue to present Mrs. Bruno's Burglar during the entire season. This week they are at Foll's, New Haven.

Hilda Thomas and Frank Barry made a big hit last week at the Leland Opera House, Albany. N. Y. Mr. Barry reports that the continuous plan is a big success with the Albanians, as the house is packed at every performance.

Saharet, the Australian dancer, has made a decided hit at the Folies Bergere in Paris. She is billed in large type, second only in size to that used for Lolo Peller, who is also in the bill.

Kitty D. Milley, of Scanlon and Milley, is making a decided hit in some of the latest song successes. She was at Fall River, Mass., last week.

Marie Lloyd's latest songs are "I Should Like to Try," "It Looks a Bit Shady to See a Young Lady Go Home in a Gentleman's Hat," and "Should the Sexton Bathe Together?" The last is sung in a startlingly pretty bathing suit.

For five successive weeks Rice and Barton's Big Gaiety company has broken the opening day's record. Last week's opening at the Westminster, Providence, was far in advance of any this season at that house.

The firm of Bruns and Nina as a vaudeville team is a thing of the past. Harry Bruns is now devoting all his time to booking and booming Nina, who is making a big hit as an "electric picture" dancer.

Erman, the mirror dancer, recently presented a handsome diamond stud to his business manager, W. J. Clayton. She will sail shortly for Havana, to present her dance at the leading theatre in that city.

C. H. Packard, son of Mrs. Beaumont Packard, has taken charge of the vaudeville department at his dramatic agency.

J. Aldrich Libbey is making the hit of his life singing "College Chums Forever," with Milton Aborn's New England Comic Opera company.

Negotiations are in progress and time is being booked, season of 1898-9, for Lillian Washburn's Indian Maidens, under the management of Jess D. Burns and H. Percy Hill.

Eugene Moore, who has starred for several seasons in The Burglar, and has supported Thomas W. Keene and Robert Downing, has been engaged by Francesca Redding to support her in her comediettes. Miss Redding's time is booked solid until March 3.

Marie Jansen's vaudeville debut will occur on Nov. 7 at one of Proctor's theatres, after which she will tour the circuit.

Royce Alton has joined John C. Rice and Sally Cohen, to play with them in their comedietta, Our Honeymoon. This is Miss Alton's first appearance in vaudeville. After their engagement on the Orpheum circuit they will return East.

Goggin and Davis are meeting with great success in their new acrobatic comedy act with Williams and Walker's Samagmbian Carnival.

Cook and Sonora have started a hotel and road house in Harlem. Mr. Cook will now have a chance to let some one else do the tall kicking.

THE MIRROR is in receipt of a novel souvenir from Jake Rosenthal, manager of the Los Angeles Orpheum. The souvenir is a neat photograph of a big audience, which gathered at a recent "Dewey matinee." A second Dewey matinee was given in mid week, and the photographs of the original audience were distributed as souvenirs.

Nestor Lannon will make his reappearance in vaudeville in a one-act play called A Model

Match. He has engaged Clara Betz, who is considered the most perfectly formed woman in the world by artists for whom she has posed. Mr. Lannon says that Miss Betz possesses decided histrionic ability in addition to her beauty. Lanning Brown has also been engaged for the sketch.

The McCoy Sisters, who have been with Hoyt's A Stranger in New York the past two seasons, have been singing "My Ann Miller" with great success. They will re-enter vaudeville soon, and will feature the song in their act.

Ernest Wilson and Marie Leicester have had a new sketch written for them entitled An Unexpected Visit. It is a dainty little comedy, which gives them not only a chance to do some clever acting, but to introduce their vocal work, in which they have been highly successful on the Keith and Proctor circuits recently.

The McCarver Brothers and Harry Reed have joined hands and will introduce a new act in vaudeville. They are now leading features with Scott's Minstrels.

Don Allman, Walter S. Elliott, and J. Albert Gates, members of Hi Henry's Minstrel company, were initiated in the Order of Elks, by the Pittsburgh, Kan., Lodge No. 412, at a special meeting on Oct. 12.

The following performers gave a pleasing concert on Sunday evening last, at the Metropolitan Theatre, under the direction of H. Brunelle: Kline and Gotthold, Crane, Edwards, Kernell and Williams, Orpheus Club, Barry and Hanson, Mr. and Mrs. Augustine Neville, and De Vaux and De Vaux.

The bill at the opening concert at the Fourteenth Street Theatre next Sunday evening, under the direction of W. L. Lykens, includes Mason Mitchell, John D. Gilbert, Joe Van den Berg and Cherish Simpson, Couturier, Edna Aug, the Mederis and Stephens Opera company, Tom Ricketts and company, and Frank C. Range and company. Mr. Range will try a new sketch and Mr. Van den Berg and Miss Simpson will introduce a new specialty.

R. A. Coverdale, formerly with Nellie McHenry, is now on the executive staff at Weber and Fields.

It is rumored that a music hall will be built by W. B. Mason at Third Avenue and 125th Street, this city. It will accommodate 1,700, and will not be ready for opening until next Fall.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—A real jubilee is on this week and there is so much to see on the streets it is a wonder that people pay to go to the theatre. But they do, and probably the largest week generally will be enjoyed at the vaudeville theatres. The event of the week is the opening of the Madison Theatre for its first winter season and the reinstatement of Harry Earl in the manager's chair at this place. The opening was a brilliant affair, and if the pleasant expressions heard on every side count for anything the season will be entirely successful. The place has been greatly improved. New opera chairs replace the old ones and pretty draperies appear on every side. One of the most attractive innovations was the Red Herring Orchestra. Manager Earl was the recipient of numerous congratulations from prominent theatrical people. Yutakmas, the Indian princess, was received most favorably, and others who scored hits were Truly Shattuck, Gladys Van, Lewis and Elliott, Gracey and Burnette, the World's Trio, Loney Haskell, Fox and Foxie, and others.

Bookies' Theatre, always crowded and ever presenting popular plays and the best of vaudeville, offers its patrons a good bill. The stock on continue in Miss Janna. Specialties by Milla Rembele, Leonidas' dogs and cats, Belle Davis W. H. Windom and his Blackstone Quartette, Whitney Brothers, and the ever popular biograph complete the list. The Des Moines Theatre, under J. Jay Brady's management, is a success. The theatre is packed at every performance. The week on offer to splendid advantage in The Woman Hater, and the vaudeville programme is nicely attended to by James and Bonnie Thornton, Fleurette, the Dufourville, and the biograph.

The Chicago Opera House is always in line and this week has the Four Cohans, Waterbury Brothers and Tenny, Jones, Grant and Jones, Ellipse Sisters, Emmerson, Emerson and Emerson, Charles Vandy, Pele Brothers, Webb and Hanson, James McAvoy, Armstrong and O'Neil, Keene and Chaplain, Charles E. Knight, Beanie Taylor, and others. The management of the Great Northern Theatre is convincing Chicagoans that they know what to give them and that nothing but the best goes Manager Sall-bury's attractions include Maude Courtney, who sings a medley of old songs delightfully, Thacker and Marble, Mr. and Mrs. Sidney Dr., the Highways, John E. McWade, Sodi, Willard Sumas, Armandi, Casino Comedy Four, the Seymours, and some lesser lights. Business is great and vaudeville wears a pleasant smile and a new dress suit.

The Olympic also keeps in line as usual, and Manager George Castle prepared a splendid bill for jubilee week that does him credit. Felix Morris and his Little co., Charles Brown's canines, Three Lukins, Baby Lane, Sidney Grant and Miss Norton, Tom Mack, Milla, Chester's dog, O'Brien and Buckley, Charlie Case, McBride and Dalton, Peppita and Anita, Layman, and many other entertaining people are in the bill.

The Vanity Fair Burlesque co. is doing a big business at the Gaiety. The Haymarket always keeps up its end, and this week is not an exception to the rule. Joseph Hart and Carrie De War are duplicating the hit they made at the Olympic and their Quiet Mr. Gay is a great go with the West siders. M. Rudinoff, the Brothers Damm, Charles T. Aldrich, Ethel Levy, Valmore, Burke, Andrus and Priano, Lavender and Thompson, Cunningham and Pagan, Harry Steele, the Connors, Lally Brothers, Mabel Hite, Clifford and Marlowe, and several others are in the bill.

Sam T. Jack's Theatre is always filled, and with such attractions as Tom Mince's co. the house merits it. The Savoy is dark.

Notes: Jules Hurlig, of Hurlig and Semon, is in the city. Manager Greiner, of the Lyceum, will omit vaudeville hereafter at this house. The Drexel Music Hall seems to be prospering and some very good shows are given.

WILLIAM FITZGERALD.

BOSTON, MASS.—There is no question about the wonderful hit made by the Hungarian Boys' Band at Keith's. It is about the strongest card that has been played there. The other sterling attractions are B. Miller Kent and co. in Jack's Past, Harry Woodruff, Roff, Morton and Reville, Gladstone Della Recca, Harry Edson's dog, Schroder Brothers, Powers and Hyde, the Brilliant Quartette, Fred Brown, Sheehan and Kennedy, Tommy Hays, the Gloom Brothers, Lynch and Jewell, Addison Bontino, Farrell and Taylor, Zimmer, and the biograph.

Weber and Fields' trade mark is pretty well used in Boston this week, as two houses display it. At

YARDVILLE

Having just arrived on the Steamer City of Peking, after a tour through South Africa, India, China and Japan, I will rest a few weeks at my home in San Francisco, Cal.

0000000000

Wardrobe
Unsurpassed.

Stage Settings
Superb.

Paraphernalia
Elegant.

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FLEXION.

RONALDO.

A STANDING CHALLENGE OF \$1,000.00 that there is not Another Act of this kind on the whole Vaudeville Stage.

May Howard's Burlesques gave good performance

THE DRAMA IN ITALY.

New Plays and Old—Pecorelli's Wonderful Oratorios—Plans of Players.

(Special Correspondence of The Mirror.)

Rome, Oct. 10.

Enrico Nani seems on the way to become one of the most successful dramatic authors of Italy at the present time. As yet, he has not known defeat. I described *A Tempest in the Shade*, *The Evil Eye*, and *Uria, Uria!*—when they appeared—and now I have to announce another work of his, *New Times*, though I cannot describe it, as it has not yet been given. It is a satirical comedy in three acts, representing all the vices and defects of modern Italian society. It is a bold work, moral, original, and rich in new situations. I hope to see it soon. His *A Tempest in the Shade* has already been translated, and given in Frankfurt and Berlin, with extraordinary success. The author had eight calls. Herr Bauer and Frau Triebach were the principal artists. The authors, Wolf and Fulda, were loud in their praise of the work. The translation is by Maximilian Claar.

Zaccari has appeared in a new play, which seems to have been written for him. It is *A Picture by Signorelli*, a drama in four acts by Richard Jaffe, somewhat serious and conventional but suited to Zaccari to a T. His part is that of an old examiner and judge of pictures. His authority is unquestionable, and his judgment infallible. He has two sons; Oscar, a painter, of the moral school; and Fritz, a smart young cavalry officer of the immoral school. It is he, however, who is the Benjamin of the family. The sole ambition of this young scapegrace is to make his plebeian origin forgotten by his aristocratic companions with a show of luxury, such as even they may not display. Unfortunately, his parents and his sister encourage his vanity, and would make any sacrifice to be able to have a prefix to their name. Fritz squanders his father's money with happy recklessness. Poor Oscar is little beloved by his family. He has totally different ideas, and he blames his brother's doings, which are ruining the family. Of course, his warnings are unheeded, and he devotes himself to his art, which exalts him above the world and its doings.

Fritz soon comes into difficulties. He has lost 30,000 marks at cards, and cannot pay. He appeals to his father, who is unable to help him, and does not know where to find such a sum. Despair is in the house. A picture dealer, however, comes forward, and offers old Waede the loan of 30,000 marks on condition that he will favor a certain picture, the work of Signorelli, which he wants to sell to the National Museum. Waede, to save his son from ruin and dishonor, gives his consent. He has no sooner consented, however, than he is tormented by the lie—and suffers agonies for the prevarication he has brought upon art. He confesses his sin to his son Oscar. Oscar urges his father to make a public confession of his error, but Fritz steps in and prevents his father speaking.

Old Waede goes mad with remorse, and dies. Oscar pays his father's debt to the picture dealer, and Fritz, though too late, sees the error of his ways, and repents. The sole interest in the play lies with the father—and Zaccari is grand from first to last, from his first moments of art's pure aspirations to the tragic degradation of his intellect, ending in death. It is a part, I think, that would suit a good American actor, but much of the play would have to be cut before it would please an American public.

To a paragraph in *The Mirror* treating of Sardou's piracies let me add that Odette is almost word for word like an old Italian play called *Sin Avenges Sin*, and that when Odette first appeared and so much attention was drawn to its similitude to *Uchard's Fiammina*, it was observed also that both plays had been hatched from the Italian egg.

Ermete Novelli will return to Paris next Summer, and will give *Other People's Bread*, *Louis XI*, *Four Women in a House*, *Gold and Dross*, *My Wife is Not Chic*, *Othello*, *Kean*, *Hamlet*, *The Taming of the Shrew*, *Our Boys*, *Nero*, *Hugo's Triboulet*, and *Marchand*, a new play by Alcar, which he will present in French. He will offer also a duologue in French, with Sarah Bernhardt, to be written by Sarcey. Is it not a wonderful programme?

Tina di Lorenzo has gone through the experience of many other pretty actresses. A young officer has fallen so madly in love with her that he has had to be shut up in an asylum in Turin.

In Turin also a tablet has been erected in the Carignano Theatre to record the triumphs of Adelaide Ristori and Salvini in that theatre last Spring. All the members of the Dramatic Committee of the Turin Exposition were present at the inauguration, which, however, was a very modest affair. A dramatic congress has been held in Turin. Martini was president, and Giacosa vice-president.

There was a musical festival near Bergamo, Donizetti's birthplace, and a certain critic, who remarked that the musicians were "dogs," was promptly killed. Moral: Never apply the term "dog" to an Italian musician.

Tartini is the name of a new opera by Falchi, which is to be given in Rome this Winter. It has been heard at a piano rehearsal in Milan, and great things are said of it.

Don Lorenzo Perosi, Italy's really able oratorio composer, has already made a name, and an oratorio of his can draw better than any play or opera. Places sell at 10 and 15 francs, and the theatre is filled. Five thousand dollars were taken at the doors in two nights to hear "*Lasarus*," his latest oratorio. Lorenzo Perosi began his art studies with his father, Joseph Perosi, chapel master in the Fortuna Cathedral, and one of revivers of sacred music. Until eighteen years of age young Perosi had no master but his father. Then he went to Montecatini, thence to Milan, and thence to Ratisbon. He was born in 1872. In 1896 he took priestly orders, and soon afterward his now celebrated "*Miserere*," was performed for the first time. He has already written fifteen masses, a requiem, and numbers of hymns, psalms, and litanies. His first oratorio was "*The Passion*," which is in three parts. Like many geniuses, Perosi works quickly. He wrote "*The Transfiguration*" in a little over a month, and he did not take longer to write "*Lasarus*." He is now writing "*The Slaughter of the Innocents*." "*Lasarus*" is soon to be given in Vienna, by Italian artists, and with Mascheroni as leader of the orchestra. Perosi will direct the rehearsals in person. What operas we might have had from him, if he were not a priest!

Emma Gramatica is making a name for herself. During Tina di Lorenzo's recent absence from her company Emma Gramatica was her

substitute, and was a very great success in every play that fell to her lot. She has a perfect reverence for her art, and is, moreover, a most intelligent and cultivated artist. There is nothing studied or conventional in her acting. She is natural in everything she does. She acts on the impulse of the moment, as Duse used to do before she went to Paris. She makes a study of every part she plays, and is never alike in two different plays. If not spoiled Emma Gramatica will become one of the greatest actresses of the Italian stage. At present she is a great and beautiful hope.

Fregoli is still astonishing the Germans. No less than twenty leading papers devoted long articles to him, and called him "the Proteus of his art." And only a few years ago he was starving. What a thing it is to have a happy idea, and to know how to use it! S. P. Q. R.

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

XII. *The Leading Lady*

I used to think, some years ago,
That I should like to play
A round of leading roles, you know,
In my artistic way.
But now, alas! it seems to me,
I'd rather watch and pray,
Than tackle leads incessantly,
And play them twice a day.
In stock I've played as Juliet,
And she as Marguerite;
As Pauline I was better yet,
My Portia was a treat;
As Madame Vin and Isabel,
As Carmen and Camille,
I came through wonderfully well,
And caught them all, I feel.
I've spent enough on sundry gowns,
On jewelry and such,
To buy up all of several towns,
That didn't cost too much,
And yet to-day I think 'twould do
To play one part, you know,
Day in, day out, the season through,
And let the leading go.

To Guy B. Hoffman I am indebted for the following perfect gem, received by him in reply to an advertisement in a Detroit newspaper. Please note:

DEAR SIR: To you I raise my hat in Honor of the Theatrical Profession. Your Call for useful people, I could fill as Propertyman in your Company. I have been with Mr. Richard W. Trelogan of Trelogan's Excelsior Stars last season. I am a young German Gentleman of 25 Summers born in the Kingdom of Saxony, Germany. I realize Theatre the School of Life, also the Mirror of Art. You will find me honest and faithful in all my doings for Yourself, the company as well. I have no difficulty in setting Props. I am capable of both Languages. If you can spare the time I would be glad to have you come and pay me a Personal Visit. I am tending Bar at — Gratiot ave.

Mr. Hoffman has neglected to say whether or not he accepted the invitation, but it is safe to say that few persons would fail to investigate an applicant who could give a bar as a reference. This might be a good pointer for aspirants who may have failed of managerial consideration, and who may seek a new way by which to command attention from the otherwise invulnerable arbiters of destiny.

Davis and Keogh, I observe, have been advertising in the *Herald* for "a docile red rooster to appear in their new scenic spectacle, entitled *On Land and Sea*. A rooster who has had stage or army experience preferred." From all that I have learned, it would seem that no docile rooster could have lived long enough in our army to have gained any experience other than that acquired in a stew, a hash, or a fricassee. As for roosters of stage experience, I wonder what has become of all the estimable fowls who used to scamper through the pastoral drama and chase our memories back to boyhood's happy days down on the farm. Maybe Denman Thompson or Neil Burgess might recommend a few steady, reliable old roosters who wouldn't shy at the limelight. Then there is George Farren, who used to have a chicken farm out in New Jersey, and who, no doubt, educated his fowls in stage traditions. And Stuart Robson had the assistance of some able and talented roosters in the *Jucklins* last season. Perhaps he has their present address—or their wishbones.

Considerable excitement, I observe, has been aroused among the exchange readers of the country by reason of a peripatetic paragraph about a Pennsylvania man, his son and daughter who have been arrested for repeated attempts to burn the opera house in their town. The exchange readers plainly never played the town in question. I should say that the incendiary family were out for a great and noble service to humanity, and that no jury of twelve good men and true might conscientiously convict them. There arises in my memory a baleful recollection of the opera house in question, of its spring-board stage, of its unhalloved dressing rooms, of its furtive piano-player, and of the bunch of comprehensive ignorance that ran a grocery shop and managed the temple of the Drama on the side. It's too bad that these enlightened firebugs were not suffered to continue in their good work.

Ruth Ashmore, the unconscious humorist who devises the hilarious "Side Talks with Girls" in the *Ladies' Home Journal*, has done the theatre the honor of momentary consideration. Her intelligent readers have been advised that, if they must go to the play—while it were better that they should not—there are three plays which may be enjoyed without fear of moral degradation. These three are *The Merchant of Venice*, *Rip Van Winkle*, and *The Little Minister*. Assuredly, it may be agreed that this trio are safe recommendations, but are there not one or two others that you or I might mention? I fancy that a couple of other plays have been written that might work no harm to even Miss Ashmore's impressionable clients. And just think what a lot of good things they are going to miss if they deny themselves the pleasure of seeing any plays other than those for which their cautious preceptress has done such an excellent bit of press-work.

Charles E. Baker has reported from Beatrice, Neb., a unique advertising dodge employed by the Redmond Dramatic Company. "There were placed at prominent street corners," writes Mr. Baker, "barrels covered with wire netting. On each was painted in large letters the word 'Snakes.' Passers could not resist the temptation to take a look at the reptiles. In the bottom of each barrel was a large card booming the company." That isn't a bad idea, although I think I see the finish of the barrels in most towns.

THE CALLBOY.

"Your Friends with fine and discriminating taste always serve the best of everything when they entertain you."

Londonberry Lithia Water

is the best." The verdict of the American people after years of testing is in favor of this one great gift of nature. Endorsed and prescribed by leading physicians, and sold everywhere.

(Both still and sparkling.)

IN OTHER CITIES.

(Received too late for classification.)

BROOKLYN.

SATURDAY, Oct. 15.
At the Montauk William H. Crane played a return engagement of *A Virginia Courtship*. The production is essentially unchanged, save for the substitution of Olive Oliver in the role formerly enacted by Annie Irish. Colonel Stan next announces *So! Smith Russell* in *Uncle Dick*, with Ada Behan underlined for Oct. 24 in *Cyrano de Bergerac*, *The Country Girl*, *The Taming of the Shrew*, *Sublimity of Jealousy*, and *The School for Scandal*.

The Meddler, which recently inaugurated the season of a down town theatre, did well at the Amphion. The production is yet identical with its presentation at Wallack's. Mr. Robson does not monopolize all of the best, but affords excellent opportunities also for Marie Burroughs, Theodore Hamilton, Theodore Babcock, Maudie Granger, Harold Russell, Gertrude Perry, and George Farnsworth. Three tastefully appointed interiors added to the completeness of the ensemble. Manager Clarence Fleming offers *The Belle of New York* on Monday, with Burr McIntosh to follow, Oct. 24, in *A War Correspondent*.

James K. Hackett began his first starring tour auspiciously at the Columbia, where *The Tree of Knowledge* received its local premiere on Monday. The *Joostians* are next due in *The Serenade* and *Robin Hood*.

The Bijou offered Marie Walworth in her popular rendition of *Shall We Forgive Her*, which has been displaced at both theatres for this artist's admirable dual impersonation of Lady Isabel and Madame Vine in *East Lynne*. Manager Harry C. Kennedy's next card is in *Old Kentucky*.

Sadie Girard's entertaining revival of *Natural Gas* has proven as felicitous at the Gayety as it did during its preceding week down town. The star and his able colleague, Edward Garvie, whose striking resemblance to Timothy Woodruff has added much to the fun, are an indefatigable team in providing merriment. Mollie Thompson's bright turns coupled with the taking vocalism of Jessie Gardner, when combined with the earnest efforts of the entire cast, have all conspired to make an unusually enjoyable farce-comedy performance. Manager Bennett Wilson's coming booking is *Tempest Tossed*.

At Hyde and Behman's *Madame Taviary* was heard in high-class lyrics to hearty applause. Francis Carlyle won close attention with a pleasing rendition of *Chuma*, in which he had good support from Annie Haines, George Leslie, and Evangeline Irving. The Van Adams gave some immensely difficult feats on the horizontal bars with a grace and ease but rarely seen. Hanley and Jarvis, sidewalk conversationalists, had many gags that were not only new but witty as well. Adelman and Lowe gave Von Weber's "Invitation to the Dance" on their xylophones, with a beauty of light and shade worthy of the Boston Symphony Orchestra. They both possess thorough musical temperaments, and four or five recalls left their auditors yet unsatisfied. Criminals and Gores drew laughs from many with their new absurdity, *A Telephone Boy*. Other acts were contributed by the Collins Brothers, Johnson, Davenport, and Lorelli; also a negro team known as the Morrises, who, if noise meant merit, would deserve a place at the head of the procession. Manager Henry W. Behman's next bill promises to be of an average and even grade.

Tempest Tossed, as brought to view at the Grand Opera House, proved to be a conventional melodrama of the type that gladdens the innermost cockles of the gallery boy's heart. It is embellished with some scenery that merits approval for correct drawing and striking color effects. Manager Frank Dietz next offers James O'Neill in both *Monte Christo* and *When Greek Meets Greek*.

Confusion reigned at the Park, where it was preceded with *The Open Gate*, so well presented here some weeks ago with the present stock co. Leonard Grover, Jr., acted Christopher Blizard in the first named, and Margaret Hayward was well thought of in the role of Lucretia Frickley, the old maid. All the Comforts of Home are promised for Monday next.

The principal card at the Brooklyn Music Hall was Mr. and Mrs. William Robins in *The Counsel for the Defense*. Next in attracting attention Al and Mamie Anderson proved capable entertainers, their excellence being secondary to but few of the "real thing" teams now before the public. Lillian Jerome's deep contralto voice was heard to advantage in descriptive songs. The Manhattan Comedy Four repeated their usual success. Fish and Quigg each took a severe mauling in their knockabout act, while Harry and Sadie Fields gave their ideas of what a Hebrew cake-walk might be like, the curtain being rung down by Lew and Victor Davenport in an acrobatic turn which ends with burlesque boxing. Gus Williams and Henry Bagge are the next features here.

Phil Sheridan's City Sports were domiciled at the Star and vacate in favor of *The New Night Owls*.

Business rules good at the Lyceum, where a Cracker Jack found favor, and is to retire for *The Orphans of New York*.

At the Empire, the Gay Masqueraders proved sufficiently potent to cause a display of the S. R. O. sign on several nights of the week. Manager Barnes next offers Sam Devere and his able contingent.

The Butterfly Burlesquers have suited the taste of Grand Street and its environs, judging by the crush at the Unique, where *The Merry Maidens* are due on Monday. That the subtleties do not pre-empt all the queer names is proven by one that the writer saw this week over a swell shop on one of the most exclusive streets in the borough. The attention of "Big" Hall is called to that of Miss Paradise Flutie, under whose name appears the legend, "Closed for repairs; will reopen in November."—A forcible object lesson as to the wonderful advance in art as relating to bill board display has been impressed by a recent unearthing and fence showing of the paper gotten up over twenty years ago to advertise *Our Boarding House*. Crude and inelegant as that appeared, the resurrection of the Confusion display sheets during this week has by contrast with that of the present period, seemed quite as grotesque. The lat-

ter was of a vintage almost a decade later than the first named, during which time progression now seems to have then stood stock still.

SCARCE COOPER.

SAN FRANCISCO.

The Frawley co. is doing remarkably well on its second engagement. At the Baldwin week 2 the co. produced *The Last Word*, through the courtesy of Augustin Daly, who has also loaned *Blanche Bates* for a special engagement of six weeks. The comedy of the same name was exceedingly well received. It has some delightful touches here and there, and certainly the Baroness Vera Boranoff is an interesting study. She is a creature all emotion and expressiveness, arch humor and gaiety, with a woman's heart beneath. *Blanche Bates* added greatly to her laurels in this character. It was a brilliant performance, and once more the identity of the actress was lost in the part. She was charming of person and distinguished in manner, and played with much vivacity. Her foreign accent was excellent and lent piquancy to the representation. T. Daniel Frawley played Harry Rutherford, the Secretary's son. His easy, natural style of acting suited the part, and he was mainly and gracefully as usual. As Winnie Burwell, the Professor's daughter, Georgia Wollen had a chance to show how good she is in ingenu roles. She scored a decided hit. Sam Edwards was amusing, as usual, in the character of Moses Mowap. Alfred Hickman had a good chance in the part of Alexander Alroy, a young man about town. He was much liked. The part of the Secretary was not suited to Theodore Roberts, who takes character work best. Take it all round, it was an excellently acted play, and well staged. Week 10, *The Dancing Girl* will be presented, with *Blanche Bates* in the role of the Quakeress. Frank Mathieu, a well-known amateur, makes his professional debut in the part of John Christian, the humble lover of Drusilla.

Camille and True to Life were the attractions during Nance O'Neill's third week at the Columbia. The latter play, advertised as a drama in four acts by McKee Rankin, proved to be lastipid. Its lines were poor and its situations exaggerated. Nance O'Neill saved the play by an earnest and passionate portrayal of a faithful daughter. McKee Rankin, too, was good as Philip Garth, the released prisoner. Everybody here is saying that Nance O'Neill has intensity, has latent talent, but that it is at present very much in the rough. With study and training she will one day be great. Her appearance in her favor, Elizabeth, Queen of England, in the play advertised for 16, with Nance O'Neill in the title-role.

The Bohemian Girl played to crowded houses during the last week of the grand opera season at the Tivoli. Elvia Crox sang the part of Arline and made a distinct success. William Pruetts was liked as Count Arnheim. Others noticeable were Elvia Thomas as Thaddeus, Mary Luck as the Gipsy Queen, Edwin Stevens as Derbitt, and Phil Branson as Florestan. Week 10 the light opera season will open with *The Circus Queen*, arranged from the French by George R. Lask. Annie Myers will be seen and heard in the title-role.

In *Mixtura* was repeated at the Alcazar. It kept up its successful run. David Belasco's drama, *The Wife, follows*. Gretchen Lyons will play Helen Truman, and Ernest Hastings John Rutherford.

Business is decidedly picking up at the New Comedy. The new war drama, *The Signal of Liberty*, played to excellent houses, and the spirits of Michael B. Leavitt are once more in the ascendant. W. J. Josey, the author, played Lieutenant Ralph Dunbar and scored a hit. H. M. Hayes was acceptable as the Governor-General of Cuba. Gracia Cardenas, a periwink Cuban girl, and Pasquita Cisneros, an Italian fruit vender, were gracefully played by Maud Marvin and Isabella Underwood. J. W. Newman was excellent as Mario Cardenas, a Cuban patriot. W. W. Craig and Bernal Howard were amusing as newspaper correspondents. The drama stays another week.

At Morosco's Grand *The Runaway Wife* played to fair business. James M. Brophy as Arthur Eastwood, an American artist, was favorably received. Landry Stevens as Lord Chamleigh was gentlemanly. Max Von Mitsel, Fred Butler, Loren Atwood, Maud Miller, and Julia Blane were good in their respective parts. *The Lights of London* follows.

At the conclusion of the Frawley season at the Baldwin Henrietta Crossman and Charles Dickson will be seen in *Mistakes Will Happen*. William Gillette follows with *Secret Service*.

Carl Hertz, the magician, will arrive here 12 from Australia. His entire troupe accompanies him. FRED S. MERRILL.

OMAHA.

Sowing the Wind was at the Boyd 6-8. Primrose and Dockstad's Minstrels gave two performances 9 to splendid houses. The stage setting is more than usually effective and an excellent minstrel performance was the result. The attraction closed with acrobatic work of the Deanso Brothers which was truly wonderful. Henry Miller and his talented co. opened a half week's engagement 10 in *Heartsease*. Mr. Miller is deserving of special praise for the magnificent work in the difficult role which he assumes, and our usually cold Omaha audiences were thoroughly appreciative for once. Excellent support was furnished by Augustus Cook, Arthur Elliott, and Margaret Dale. Mabel Burke received quite an ovation as Lady Neville. A Texas Steer 13-15. A Milk White Flag 16-19. Clay Clement 20-22. Roland Reed 23-29.

At the ever-popular Creighton the Woodward Stock co. is giving *The White Squadron*, which is staged and costumed with a splendor of detail that shows the master hand of Wilson Ross. Frederick Montague as Victor Stanton thoroughly holds his place as leader of the co., and effective work is also done this week by Walter Green as General Deromaclo, Bertha Creighton as Emma, and Emma Dunn as Hope Stanton. Frank Linden was seen to advantage as Santos, the Moorish slave.

The engagement of William McKinley and his distinguished co. at the Omaha Club 11-13 was an unparalleled success. Standing room was at a premium and thousands of applicants were unable to even secure admission tickets.

J. R. RINGWALT.

SUCCESS!

PLAYED FOUR THREE-NIGHT STANDS

Read
Four Letters from Managers.
Hoboken, N. J., Lyric Theatre, Oct. 14, '98.
Mess. Blondell and Fennessey's production of *A Cheerful Idiot* is the most laughable and entertaining farce-comedy now on the road.
It is new, bright, sparkling, witty and replete with continual merriment, and is greeted with one continuous roar of laughter from rise to fall of curtain.

It is the winner of the season from a box office standpoint.
H. F. GAULIER.

You certainly have a side splitting comedy and the Blondells are simply great in their respective roles. Give me a return engagement quick.
MANAGER DRAKE.

Lyceum Theatre, Elizabeth, N. J.
A beautiful, refined, high-class comedy. Will be pleased to book you a return engagement at any time.
MANAGER STEELE.

Grand, Reading, Pa.
Accept my hearty congratulations; you have the funniest comedy ever seen in my house. A sure winner.
THOS. HARGREAVE, Manager.

Open House, Chester, P.

A HOT HIT! Edward—BLONDELL AND FENNESSEY—John, Sole Proprietors.

WELCOME, YE GOLDEN WINGED DOVE OF SUCCESS, WELCOME.

ALL RECORDS FOR LAUGHING SENT ROLLING INTO THE DARK PAST AT THE LYCEUM LAST NIGHT. STANDING ROOM ONLY.—Leader, Elizabeth.

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Starring the Laughing Stars

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A musical farce-comedy with a plot. Three screaming, bubbling, brilliant acts. Not a number of specialties strung together, a real play. No worn out cake walks, no bum medleys, no flags, no kind applause. SOLID, LEGITIMATE, REFINED, CHEERFUL COMEDY.

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WM. T. FENNESSEY, Manager.

THE REAL THING!

LANDED!

PLAYED FOUR THREE-NIGHT STANDS

Read
Newspaper Comments.
All records for laughter sent rolling into the dark past. . . . People are still laughing. The Blondells have the entire city giggling.—Elizabeth (N. J.) Leader.

The best comedy entertainment seen in years, at the Lyceum, is the Blondells in *A Cheerful Idiot*—Journal.

Many bright comedies have been written and thrust upon an unsuspecting public, but for the funny, farcical, and modest kind none can equal the Blondells in *A Cheerful Idiot*. They are supported by an excellent company.—Chester, Pa. Evening News.

The audience laughed until the tears came. . . . Those who were principally responsible for the hilarious state of affairs were The Blondells. The Lellers, Armstrong and Porter, Rawson and Bailey, Michael Linn, and many others.—Chester Times.

As a rollicking, jolly form of entertainment, with much of all kinds in eight few stage productions can equal *A Cheerful Idiot*.—Scranton, Pa. Times.

A great laugh compeller is the farce-comedy *A Cheerful Idiot*.—Scranton Tribune.

The audience were kept in a continual state of side splitting, aching, hilarious laughter from rise to fall of curtain.—Observer, Jersey.

CUES.

Howard Gould and Viola Katherine Clemens were married on Oct. 12, in this city.

Tom Marks, managing Marks Brothers' No. 1 company, has added the Rumley Sisters, Ruby and Lulu, to his company for their specialty.

H. F. Beckham, late of the Washington Star, has joined Creston Clarke as business manager and press agent. Mr. Beckham has just returned from Santiago, where he was war correspondent with the Fifth Army Corps.

Tommy Shearer has presented successfully his new farce-comedy, *The Coal Black Lady*.

John S. Terry has recovered from an operation successfully performed last week at the New York Post Graduate Hospital.

W. J. Deming has arranged in London for the English production of Lincoln J. Carter's plays. The Tornado opening at Northampton on Feb. 6, when Mr. Carter will be present. Charles Rider Noble is making the provincial bookings.

The Summitville, Ind., Opera House was burned on Oct. 10.

Mrs. Walter Sanford (Marie Dowd) is very ill at Bellevue Hospital, where she would be glad to hear from her friends.

Myra French, of the Andrews Opera company, sang two solos at Christ Episcopal Church, Poughkeepsie, on Oct. 9.

Frederick Rashland, who closed with *The Air Ship* because of illness, has recovered his health, and will be featured in a repertoire of standard comedies.

Lottie Burke, of *The Air Ship*, was compelled to rest week of Oct. 10 because of hoarseness. Her part was creditably played by Maryland Tyson at a day's notice.

Samuel C. Miller, manager for Edwin Gordon Lawrence in *For Her Sake*, is preparing for the opening at Hoboken, N. J., Nov. 3. C. H. Montgomery, Frank Munnell, and William H. Govey will be with the company.

Thomas D. Miles, after two weeks' absence, has rejoined *The Air Ship*.

C. St. Aubyn will resign from May Irwin's company on Oct. 22, in Philadelphia.

Jean Ingraham, late with the New England Stock company, has been seriously ill for four weeks suffering from a relapse of typhoid-malarial fever. He is now recuperating at his home, Waterbury, Conn.

Arrangements have been completed for the starring tour, next season, of Maude Winter in *M'liss*.

Jessica Duncan, who has just been engaged to play Miss Van Astor in John F. Harley's *Gayest Manhattan*, is the daughter of the Mayor of Burlington, Iowa, and was for one season the soprano soloist with the Iowa State Band.

Nell Stone Fulton was married at Galveston, Texas, on Oct. 5 to Tudor B. Nichols, a non-professional, of that city, which is also the bride's home.

Louise Marcelli is making a pronounced hit as leading lady with Chauncey Olcott, the press highly praising her excellent work.

Charles Gorman and Eddie Delaney have been transferred to Yank Newell's Eastern Muldoon's Picnic company to play Muldoon and Mulcahy.

Frank Opperman has been released from the cast of *His Better Half* to join Under Sealed Orders.

The Winter term of the Stanhope-Wheatcroft Dramatic School began yesterday. Regis Senac has been engaged as instructor in fencing.

Kathryn Osterman and Anna Belmont, of *What Happened to Jones*, were born in Toledo, Ohio, and when the company appeared there the friends of the two young ladies transformed the lobby of the Valentine Theatre into a flower garden. The actresses bore their honors blushing, and the next morning they took their floral offerings out to the local cemetery and placed them on the grave of their mother.

John Dudley, of *A Stranger in New York*, is said to have attempted suicide by cutting his throat last Friday at Portsmouth, N. H.

A divorce was granted last week at Worcester, Mass., separating Belle Stokes Inslee, of Hotel Topsy Turvy, from her husband, Charles E. Inslee, of the Castle Square Theatre, Boston.

George H. Broadhurst, author of *What Happened to Jones*, *The Wrong Mr. Wright*, and *Why Smith Left Home*, has made an arrangement with the management of the Madison Square Theatre whereby that playhouse

will be opened each season with one of his comedies. Mr. Broadhurst retains all proprietary rights in the plays, however. The first production under this new arrangement will be given during next September, when *Why Smith Left Home* will have its first New York presentation.

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Lillian Lawrence, as the jilted daughter, gave a bright and spirited impersonation and quite realized the character as drawn by the author.—Boston Post, Oct. 11.

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